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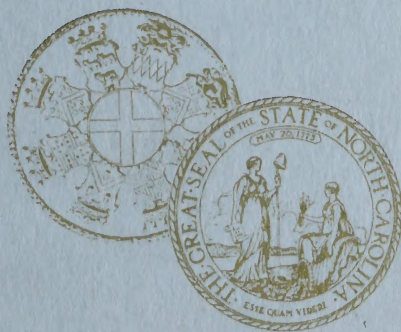
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Songs of the Carolina Charter Colonists 1663-1763

By
Arthur Palmer Hudson, Ph. D.

*Kenan Professor of English and Folklore
The University of North Carolina*



*A Publication of
The Carolina Charter Tercentenary Commission
Box 1881, Raleigh, North Carolina*

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Charter Colonists, 1663-1763

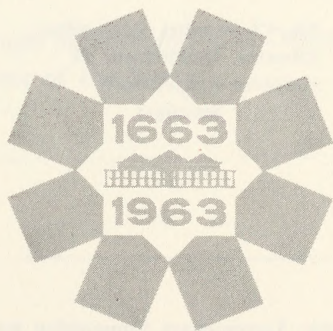


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The Carolina Charter Tercentenary Commission was established by the North Carolina General Assembly to "make plans and develop a program for celebration of the tercentenary of the granting of the Carolina Charter of 1663 . . ." As part of this program the Commission arranged for the publication of a number of historical pamphlets for use in stimulating interest in the study of North Carolina history during the period 1663-1763. This publication is part of that project.

Raleigh, North Carolina, 1962

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INTRODUCTION

In Canto the Third of Lord Byron's *Don Juan* occurs one of the most famous and beautiful of his songs. Sung at the spousal rites of Don Juan and the Greek girl Haidee, it is attributed to "Their poet, a sad trimmer" (in Byron's satire, none other than the Poet-Laureate Robert Southey). In "The Isles of Greece," Lord Byron tells what the political slavery of a people is like, why they may remain slaves, and how alone they are to win back their freedom. It is one of Byron's most passionate attacks against tyranny, one of his most lofty utterances on his great theme of emancipation.

The mountains look on Marathon,
And Marathon looks on the sea;
And musing there an hour alone,
I dream'd that Greece might still be free;
For standing on the Persians' grave
I could not deem myself a slave.

Ending with the vow

A land of slaves shall ne'er be mine—
Dash down you cup of Samian wine—

the noble poet, half Highland-Scottish and wholly contemptuous of the English Tory Laureate, deliberately reverts to the satiric note, remarking—

Thus sung, or would, or could, or should have sung
The modern Greek, in tolerable verse;
If not like Orpheus quite, when Greece was young,
Yet in these times he might have done much worse;
His strain display'd some feeling—right or wrong;
And feeling, in a poet, is the source
Of others' feeling; but they are such liars
And take all colours—like the hands of dyers.

In the Tercentenary of the Carolina Charter, we may ask, What "sung, or would, or could, or should have sung" the

Carolina Charter Colonists of the century 1663-1763? What were the themes and the words of their songs like? Is any of the music preserved? If so, what is it like? Assuming that such songs and music have been preserved, what is the evidence as to the probability or certainty that some, at least, of these songs were sung by the Colonists, and how did they fit the songs into their lives? Are these songs a part of the living heritage of North Carolina today?

The answer to these questions lies, of course, in the printed records of the century, in the various collections of folksongs extant and, to some extent, in oral tradition today. Scholars know when most of the songs recorded were first mentioned or written down. The existence of a song in Scotland or England during 1663-1763 may be taken as establishing the possibility that some of the colonists could have known and sung it. The fact that a song originating in the century or earlier is still sung in the Carolinas may suggest that it was known to people who brought it to America and handed it down to their posterity. In his book *The Highland Scots of North Carolina, 1732-1776* (Chapel Hill: U.N.C. Press, 1961), Professor Duane Meyer has shown that the Scots who immigrated to America in the eighteenth century included many comparatively well-educated people, few illiterates. It must be remembered that the Scots peasantry—notably, the cotters—produced a Burns, and that Burns is the most eloquent preserver and creator in a long tradition of Scots song that was shared by king and commoner, laird and loon.

The following catalogue or list of songs the Carolina Charter Colonists “sung, or would, or could, or should have sung” results in a survey: of 1) several old folksong collections, with citations of these and indications of evidence as to chronology; of 2) histories of the times; and of 3) twentieth-century folksong collections representing traditional ballads and songs found in North Carolina. The collections frequently referred to will be cited as:

Abbreviations

- BCNCF: *The Frank C. Brown Collection of North Carolina Folklore*, edited by Newman Ivey White: II, *Ballads*, and III, *Songs*, edited by Henry M. Belden and Arthur Palmer Hudson; IV, *The Music of the Ballads*, V, *The Music of the Songs*, edited by Jan Philip Schinhan. Durham, North Carolina: Duke University Press, 1952, 1960, 1962.
- BMCB: Bertrand E. Bronson. *The Music of the Child Ballads*. 2 vols. (only one published to date). Princeton, New Jersey: Princeton University Press, 1960.
- BABS: Peter Buchan. *Ancient Ballads and Songs of the North of Scotland Hitherto Unpublished*. 2 vols. Edinburgh, 1828.
- CESPB: Francis James Child. *The English and Scottish Popular Ballads*. 5 vols. Boston, 1882-1898.
- HJRS: James Hogg. *The Jacobite Relics of Scotland*. . . . Edinburgh, 1821.
- HFC: The Arthur Palmer Hudson Folklore Collection, in the Louis R. Wilson Library of the University of North Carolina.
- HFM: Arthur Palmer Hudson. *Folksongs of Mississippi and Their Background*. Chapel Hill: The University of North Carolina Press, 1936.
- JSMM: James Johnson. *The Scot's Musical Museum*. 6 vols. Edinburgh, 1787, 1788, 1790, 1792, 1797, 1803. As cited in Erich Schwebsch, "Schottische Volkslyrik in James Johnson's *The Scot's Musical Museum*," *Palaestra*, vol. 95 (1920), Berlin: Mayer and Müller, 1920.
- MJSB: G. S. Macquoid. *Jacobite Songs and Ballads*. London, n.d.
- NCF: *North Carolina Folklore*, journal of the North Carolina Folklore Society, vol. I (1948); II-X (1954-1962).

- REG: Allan Ramsay. *The Ever Green*. . . . Edinburgh, ca. 1724-1737.
- RTTM: Allan Ramsay. *The Tea-Table Miscellany*. . . . nineteenth edition. Dublin, 1794.
- SEFSA: Cecil J. Sharp. *English Folk Songs from the Southern Appalachians*, collected by Cecil J. Sharp. . . . edited by Maud J. Karpeles. 2 vols. New York: Oxford University Press, 1932.

In references to these collections, Roman numerals will be used to designate volume when there is more than one volume; arabic numbers to designate pages; the abbreviation “(music)” to indicate a tune in BCNCF IV and V (which ordinarily give only the first stanza of a text); “te.” to designate text and “tu.” to designate tune (as in SEFSA, which gives both full texts and tunes).

These collections are pertinent to our purpose in 1) that they indicate what songs were current in *oral* tradition in England and Scotland during our century; 2) that they show what songs were available in written or printed form to people who cared to learn them in that way; and 3) that they serve as a means of checking the provenance and chronology of songs in oral tradition in North Carolina during the latter part of the nineteenth century and the first fifty or sixty years of the twentieth. Several of the collections—notably, those of Percy and Ramsay—were popular in the eighteenth century. The core of Percy’s *Reliques* was the Percy Folio Manuscript, dating ca. 1650, and the forty-five ballads he took from this were much earlier than 1650. Ramsay’s *The Tea-Table Miscellany* and *The Ever Green* were published about midway in the century we are surveying. They were widely known and used in Scotland and England; *The Tea-Table Miscellany* went through at least nineteen editions. It is an interesting coincidence that the nineteenth edition, published at Dublin in 1794, a copy of which is in the Uni-

versity of North Carolina Library, appeared in the same year in which Old East Building, on the campus of the first state university, was completed. How the Library obtained this copy is not known, but it may well have been brought to North Carolina by an English or a Scottish emigrant, just as the earlier editions were probably brought over by the first settlers. We can be certain that Colonists who brought any books of a popular nature had one or both of Ramsay's songbooks in their luggage, and that if so those brought over were used much more frequently than we in the days of paper backs use particular books today. True, the music was not included in these two. But the tunes to songs, often referred to after the titles, were known to everybody.

The songs selected as those most likely to have been known to the Charter Colonists are arranged in five groups. These will first be indicated. Then, as each group is presented, something will be said about historical background and by way of definition and description. The contents of most songs will be summarized.

- I. Old English and Scottish Ballads.
- II. Jacobite and Whig Songs.
- III. Love Songs.
- IV. Nursery, Dance and Game, and Comic and Humorous Songs.
- V. Religious Songs.
- VI. Notes on Dancing, Music, and Musical Instruments.
- VII. Phonograph Recordings and Other Aids to Enjoyment of the Songs.

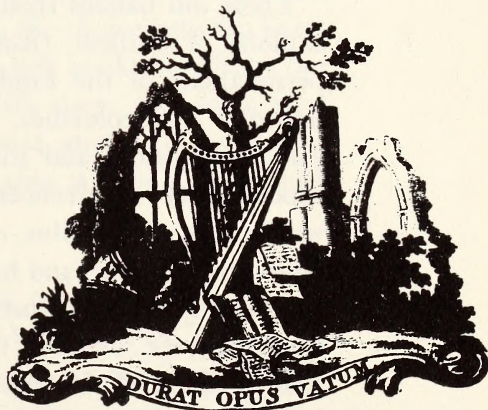
CHAPTER I

Old English And Scottish Ballads



*These venerable antient Song-enditers
Soar'd many a pitch above our modern writers:
With rough majestic force they mov'd the heart,
And strength and nature made amends for art.*
Brown

RELIQUES
OF
ANCIENT ENGLISH POETRY:
CONSISTING OF
Old Heroic BALLADS, SONGS, and other
PIECES of our earlier POETS,
(Chiefly of the LYRIC kind.)
Together with some few of later Date.
VOLUME THE FIRST.



L O N D O N :
Printed for J. DODSLEY in Pall-Mall.
M DCC LXV.

Percy's *Reliques*, original (1765) edition, from a copy in the Louis R. Wilson Library of the University of North Carolina.

The standard, definitive, almost exhaustively-complete collection of the old English and Scottish traditional songs telling stories is that by Francis J. Child. It contains 305 distinct ballads in about 1100 versions and variants, with about 50 tunes. Of the 305 ballads, about 125 have, at one time or another, been in oral circulation in the United States. North Carolina shares with Maine and Virginia preëminence in the number of Child ballads reported from tradition—over 50 in each state, many, of course, in common among the three. Evidence indicates that all of the 55 ballads reported from North Carolina existed before 1663, some of them from two to three centuries earlier. The indications are that they were preserved in North Carolina, as in the other states, by oral transmission largely, rather than by writing or print.

These old ballads treat historical events and persons, the exploits of outlaws (Robin Hood mainly), incidents and personalities of the English and Scottish border, domestic tragedies and comedies, romantic and chivalric love and valor, the pathos and the grandeur and tragedy of death, supernatural occurrences and beings (revenants, fairies, witches, dwarfs, goblins, etc.), riddling and wit contests, sea fights and disasters, and humorous or comic tales. The North Carolina specimens illustrate every one of these motifs and themes except, perhaps, the larger events of British history. One of them, "The Wife of Usher's Well (The Lady Gay)," is among the few from American tradition that Child included. One Robin Hood ballad, "Robin Hood and Guy of Gisborne," is the unique American text from oral tradition. "The Lass of Roch Royal," some stanzas from which are floaters, is shared, as a complete story, in oral tradition only with West Virginia.

It is worth noting that one firm date of first reference to a famous old ballad has a close connection in time, and also

in political *milieu*, with the Charter of 1663. This is the mention by the Secretary of His Majesty's Admiralty, Samuel Pepys, in his *Diary*, recording events of January 1, 1666, of having heard an actress friend sing "Bonny Barbara Allan."

THE BABES IN THE WOOD: Originally a long and tragic ballad, it has been adapted to the nursery. See the treatment of it under IV. Nursery . . . Songs, below, where the woodcut illustration and some stanzas from the original ballad are reproduced.

BABYLON; OR, THE BONNY BANKS O FORDY: CESPb 14 (from Scotland, latter part of 18th c., but much older); BMCB.I.248-252 (music); BCNCF.II.44-46. When three sisters enter a wood and pluck a flower, a banished man springs up and offers each in turn the choice between being his wife and being killed by his wee penknife. Sisters one and two choose death, and he kills them; but sister three says she has a brother who would attend to Baby Lon. Questioning reveals that the brother is Baby Lon; he kills himself in remorse.

BONNY BARBARA ALLAN: CESPb 84 (precisely referred to in the first written record by Samuel Pepys in his *Diary*: "Up by candle-light, and, my business being done, to my Lord Brouncker's, and there find Sir J. Minnes and Mrs. Turner, but above all, my dear Mrs. Knipp, with whom I sang, and in perfect pleasure I was to hear her sing, and especially her little Scotch song of 'Barbary Allen'"); SEFSA I.183-195 (3 te. and tu. from N. C.); BCNCF.II.111-131 (31 versions and variants), IV.57-69 (music): HFC (tape). The best-loved and most widespread of all ballads in English, this treats the old-fashioned theme of dying for

love. North Carolina and other Southern versions, in comparison with British and New England versions, show an interesting addition to the motivation of Barbara's cruelty. In most versions a stanza contains Barbara's explanation that at a tavern her lover "drank a health to the ladies all, / But slighted Barbara Allan." The Southern versions insert his reply, "But I respected Barbara Allan"—no gentleman would drink a lady's health in a barroom.

THE BONNY EARL OF MURRAY: CESPb 181 (referring to troubles at the Scottish court in December 1591); RTTM, 1750 ed.; BCNCF.II.160-161, IV.83 (music). A very good version of this beautiful lament, the North Carolina text tells how the "handsome feller" presumably excited the jealous wrath of the king and was killed by the king's officer. (As a matter of fact, Murray's trouble with the king was political-religious, and he was killed by the Earl of Huntly's men February 1592.)

THE BROWN GIRL: CESPb 295 (1788, related to older ballad); SEFSA.I.295 (te. and tu. of 4 N. C. versions—fortunately, for it is not in BCNCF); HCF (tape). A man who has won a girl's favor changes his mind. When he later becomes ill, he summons her to comfort him. She laughs at him, returns presents, and declares she'll enjoy dancing on his grave. The situation is sometimes reversed.

CAPTAIN KIDD (KIDD'S LAMENT): BCNCF II.350-351. Captain William Kidd's dates were 1650?-1701. There was a ballad about him soon after his death. "God's laws" he "did forbid," he "murdered William Moore," turned pirate, was captured and executed. There are several North Carolina Outer Banks variants.

CAPTAIN WEDDERBURN'S COURTSHIP: CESPb 45 (a very old story, first appearing in recorded ballads of the 18th c.); BMCB I.362-375 (music); BCNCF II.48-49, IV.25-27 (music). Captain Wedderburn seizes a nice lady, throws her on his horse, and sets out for a tough boarding-house in Edinburgh, telling her she must submit and "lie neist the wall." She tells him he must first answer riddles, and lets him have them in volleys. He answers all, in the course of doing so assuring her of his honorable intentions, and marries the lady. This ballad is the probable source of "The Riddle Song" now widely known (cherry without a stone, chicken without a bone, etc.).

THE CHERRY TREE CAROL: CESPb 54 (from 18th c. broadside, based on an old apocryphal legend); SEFSA I.90-91 (2 N. C. te. and tu.); BCNCF II.61-63; HCF (tape). The pregnant Mary asks Joseph for cherries. He tells her to let the father of her baby get them for her. From her womb Jesus rebukes Joseph and bids the cherry tree bow down. He then prophesies His death, burial, and resurrection.

THE CRAFTY FARMER (THE YORKSHIRE BITE): CESPb 283 (from a 19th-c., chapbook, but an old story); BCNCF II.188-190, IV.119-120 (music). A farmer imprudently tells a chance-met fellow traveler that he has "five pounds ten" in his saddlebag. In a tight place the stranger holds him up. The farmer throws his saddlebag over the roadside hedge. While the robber is scrambling for it, the farmer makes off on his horse. He finds in the robber's saddlebags "five thousand pounds in silver and gold." The North Carolina version succinctly titles the ballad "John Robbed the Robber."

THE CRUEL BROTHER: CESPb 11 (earliest text 1776, but ballad much older); BMCB I.185-190 (music, including te. and tu. from N. C.); SEFSA I.36-37 (2 te. and tu. from N. C.); BCNCF II.35-38. A brother stabs his bride sister in the saddle as she is leaving home because the groom had failed to obtain his consent to the marriage.

THE CRUEL MOTHER: CESPb 20 (1 version from broadside of ca. 1690); BMCB I.276-296 (music); SEFSA I.56-62 (5 te. and tu. from N. C.); NCF V.1 (July 1957).20-21 (te. and tu.); HFC (tape of last cited). Infanticide; ghosts.

THE DEATH OF QUEEN JANE: CESPb 170 (text of ca. 1776); SEFSA I.230-232. Not in BCNCF, but Bascom Lamar Lunsford, Leicester, N. C., recorded his singing of it for Folkways Records FP 40; also HCF (tape). Queen Jane, wife of King Henry, dies in childbirth. Various people try to save "the Rose of England," but in vain. As a matter of historic fact, Jane Seymour, wife of Henry VIII, lived several weeks after the birth of Prince Edward, and did not die from childbirth.

EARL BRAND (THE DOUGLAS TRAGEDY): CESPb 7; BMCB 106-127 (music, including te. and tu. from N. C.); BCNCF II.27-32, IV.8-13 (music); SEFSA I.14-25 (3 te. and tu. from N. C.); HFC (tape). A knight elopes with a girl (in the older versions, a very froward one), riding a horse and carrying away treasure of the family. Tipped off by a malicious old man, father and seven sons hotly pursue. Knight asks girl to hold the horses (in Scandinavian versions telling her not to call out his name) and stands up to them until he reaches the last (father or youngest son). From this one he receives a mortal wound (result of "dead-

naming" in the primitive versions). He puts the girl on her mount, and the two ride for his mother's house, crossing a stream where he explains the red of the water as the reflection of her cloak, and dies there. She joins him in death. The compassionate rose (or birch) and briar entwined. There is a fine Library of Congress recording of the ballad by I. G. Greer, of Chapel Hill, N. C.

EDWARD: CESP B 13 (pub. *Reliques*, 1765, but long anterior); BMCB I.237-247 (with N. C. te. and tu.); SEFSA I.46-53 (4 te. and tu. from N. C.); BCNCF II.41-44, IV. 23-24 (music); HFC (tape). Home with blood on his sleeve (coat, sword), Edward is questioned by mother until he confesses murder of his brother-in-law (father in the finest version), then makes his will (in some versions leaving a curse to his mother for her evil counsels). One of the noblest and most moving of the old ballads.

THE ELFIN KNIGHT: CESP B 2 (comparatively late text, but old ballad); BMCB I.9-33 (55 tunes); SEFSA I.2 (N. C. te. and tu.); BCNCF II.12-15, IV.3-4 (music); HFC (tape). Usually known as "The Cambric Shirt," the action consists in a verbal contest between a knight and a girl, of proposing impossible tasks. The girl wins.

FAIR MARGARET AND SWEET WILLIAM: CESP B 74 (from broadside of end of 17th c.); SEFSA I.132-145 (te. and tu.); BCNCF II.79-84, IV.40-43 (music); HFC (tape), William tells Margaret that all is off between them and that he is marrying another woman. Margaret dies, and as revenant goes to the bridal bed and asks Williams which lady he prefers. Going to her home, he learns that she has died, and he dies of grief. Rose-and-brier.

THE FALSE KNIGHT UPON THE ROAD: CESPb 3 (a medieval theme); BMCb I.34-38 (music); SEFSA I.3-4 (1 N. C. te. and tu.); not in BCNCF but well known in N. C.; HFC (tape). The Devil and a schoolboy vie in wishing each other disastrous accidents.

GEORDIE: CESPb 209 (text first published 1792; events occurred in 1554); SEFSA I.240-243 (4 te. and tu. from N. C.); BCNF II.168-169, IV.91-95 (music); HFC (tape). For crimes that vary in different versions (homicide, adultery, stealing king's steeds), Geordie is condemned to die. His lady ransoms him by shaking down the courtiers, or she fails to do so, and he is hanged "with a white silken cord" or in gold chains (the privilege of a duke).

GET UP AND BAR THE DOOR: CESPb 275 (earliest text dated 1769, but the plot goes back to an Italian story-teller, Straparola, of the 16th century and to the Orient); BCNCF II.183-185, IV.112 (music). While the Old Woman is cooking her Old Man's pudding, the door blows open, and she curtly orders him to bar it. He refuses, they fall into dispute, and make "a paction them between" that the first to speak must bar the door. Robbers come in, think the silent couple both deaf and dumb, and proceed to eat the Old Man's pudding, shave him with gravy for lather, and kiss his wife. He explodes in action and words. The Old Woman says, "Get up and bar the door." (See A. P. Hudson's *Get Up and Bar the Door, a Farce of Mississippi Folk Life*, *The Carolina Play Book*, December 1930, reprinted in F. H. Koch's *American Folk Plays*, New York: D. Appleton-Century Co., 1939.

THE GREY COCK: CESPb 248 (text of 1769, with a background of ancient belief and custom); SEFSA I.259-260.

Not in BCNCF, alas, this beautiful song was recorded by Sharp from the singing of Mrs. Jane Gentry, Hot Springs, N. C., in 1916. It is a ballad of the aube (i.e., dawn song) type. A man calls at his sweetheart's door at night, she admits him to her bower, and they settle down for the night, with the conventional understanding that he must leave at cockcrow for dawn. But the local rooster is not so knowledgeable as Chaucer's Chanticleer;

But him a-being young, he crowed very soon!
 He crowed two long hours before day;
 And she sent her love away, for she thought 'twas
 almost day,
 And 'twas all by the light of the moon.

(Compare the similar situation in Shakespeare's *Romeo and Juliet*, III.v.11:

Wilt thou be gone? It is not yet near day.
 It was the nightingale, and not the lark,
 That pierced the fearful hollow of thine ear.)

Some older English versions make the man a revenant, thus turning the story into the eerie supernatural. But in the North Carolina version the lovers are healthy and eager.

THE GYPSY LADDIE: CESPb 200 (text in RTTM 1740, but some versions refer to 16th-c. Scottish family troubles); SEFSA I.233-239; BCNCF II. 161-169, IV.84-91 (music); HCF tapes, including one version from an English gypsy). Black Jack Davy charms the lady of the house ("coost the glamour o'er her") and elopes with her. Husband pursues and tries to persuade her to return (goosefeather beds for the cold, cold ground with the Gypsy Davy), but she prefers the Romany life. One of the most thoroughly Americanized ballads.

JAMES HARRIS (THE DAEMON LOVER, THE HOUSE CARPENTER): CESPb 243 (in Pepys *Ballads*, 2nd half 17th c.); SEFSA I.244-258 (11 te. and tu. from N. C.); BCNCF II.171-180, IV.95-101 (music); HFC (tape). Usually known in North Carolina as "The House Carpenter," which lacks Scott's "daemon," it tells of a sailor who, parting from his dear, is so long absent that she marries a house carpenter and has children by him. When the sailor returns, he persuades her to elope with him, and there are dire happenings at sea.

KATHARINE JAFFRAY: CESPb 221 (Herd's MSS ca. 1776); BCNCF II.169-171. The basis of Scott's "Lochinvar." A man from the South Countrie comes a-wooing Katharine's parents for her, with their full approval, but the local boy asks her, and at the critical time "throwed her up across his horse. . . . And galloped off across the border."

KING HENRY FIFTH'S CONQUEST OF FRANCE: CESPb 164; not in BCNCF, but there are 2 texts with music in M. E. Henry's *Folksongs from the Southern Highlands* (New York, n.d.), pp. 106-109. Story about the tennis balls.

KNIGHT AND SHEPHERD'S DAUGHTER: CESPb 110 (quoted in part in 1621); BCNCF II.149-151. Somewhat analagous to Chaucer's "The Wife of Bath's Tale," the ballad tells about how a soldier seduces a farmer's daughter and takes French leave of her. When the girl complains to the king, the king enforces marriage. When the soldier complains that but for this contretemps he "could 'a' married a king's daughter," the girl assures him, "My father is a king."

LADY ALICE: CESPb 85 (earliest text in Robert Bell's *Ancient Poems, Ballads, and Songs of the Peasantry of*

England, but evidently much older in sentiment and style); SEFSA I.196-199 (5 te. and tu. from N. C.); BCNCF II.131-140, IV.69-74 (music). More popular in the South than anywhere else, it is usually known as "Giles Collins." Seeing a coffin approach her on the shoulders of the bearers, Lady Alice asks who is in it. When told that it is Giles Collins, who for love of her did die, she bids the bearers set it down and open it, kisses his "clay-cold" lips, and says, "My body must lie by hisn." Rose and briar.

LADY ISABEL AND THE ELF KNIGHT: CESPb 4 (earliest text 18th c., but the ballad is much older); BMCB I.39-100 (142 tunes, some from N. C.); SEFSA I.13; BCNCF II.15-26, IV.2-8 (music); HCF (tape). Often known in North Carolina as "Pretty Polly" or "The King's Seven Daughters." Perhaps the most widely known of all ballads, it tells how a knight entices a willing girl to run away with him, then tries to drown her, telling her first to take off her costly clothes. When he turns his back like a gentleman, she makes a flying tackle, knocks him into the sea and drowns him. In some versions, the girl returning home late has to bribe a parrot not to tell parents on her.

LAMKIN: CESPb 93 (first pub. 1806, but already long in tradition); SEFSA I.201-207 (te. and tu., 1 from N.C.); BCNCF II.140-143, IV.74-76 (music). "Bolakins" or "Bolamkin," as it is usually known in North Carolina, is a savage story of a mason who, denied payment for building a castle, enters it in the absence of the debtor lord, and, with the connivance of a nurse, kills the lord's baby to make her come downstairs, then kills her. The scene of Bolakins singing and the nurse rocking while the baby's blood trickles from the cradle is one of the cruelest in

balladry. One theory is that Bolakins wanted the blood to mix with his mortar.

THE LASS OF ROCH ROYAL: CESPb 76 (earliest text from MS of early 18th c.); BCNCF II.88-92, IV.47-48 (music). The "Who-will-shoe-my-pretty-little-foot" stanzas appearing in many songs and sometimes alone were probably derived from this ballad. It is seldom that anything more of the ballad of which they were a part is found. But North Carolina shares with West Virginia the distinction of having preserved a genuine full version. In this, a girl about to become a mother seeks her lover in her time of need. The lover's mother, impersonating him, sends her away from the door. He learns of the situation too late; the mother and the newly-born baby are dead when he finds them.

LITTLE MUSGRAVE AND LADY BARNARD (LITTLE MATTIE GROVES): CESPb 81 (quoted in Beaumont and Fletcher's play *Knight of the Burning Pestle*, ca. 1611); SEFSA I.162-182 (4 te. and tu. from N. C.); BCNCF II.101-111, IV.53-57 (music); HFC (tape). An ironically humorous and grimly tragic story of infidelity. While Little Mattie Groves watches the ladies go into church, Lord Daniel's wife "gives him the eye" and makes an assignation with him for that night in her secret bower. Lord Daniel's page, a devoted and persistent fellow, overhears and reports. The hunt is up, and the lovers are surrounded in bed together. Lord Daniel offers the defenseless Mattie ("I ain't even got a knife") his choice of two swords, and at it they go. Little Mattie is killed. "Which now do you love the best?" The defiant lady kisses his dead lips. Lord Daniel "split her head in twain," then turned "the point toward his heart." The two lovers are buried together, the lady on the sunny side because she outranked Little Mattie.

LORD LOVEL: CESPb 75 (earliest text dated 1770); SEFSA I.146-149 (music); BCNCF II.84-88, IV.43-47 (music); HFC (tape). A tragedy of loving hope deferred. Prior to marriage, Lord Lovel sets out on his travels, promising to return and leaving Lady Nancy to pine for him. Too late, he rides home, to meet her funeral procession, kisses her cold lips, and dies. Rose-and-briar ending. The picture of Lord Lovel standing at his castle gate combing the mane of his milk-white steed and the pathos of the story, set to a somewhat incongruously gay little tune, have made "Lord Lovel" a parlor favorite.

LORD RANDAL: CESPb 12 (texts traced back to latter end of 18th c., but an Italian version, possibly the source of the English ballad, dates back to 1656); BMCB.I.191-225 (music—some N. C. te. and tu.); SEFSA I.38-45 (5 te. and tu. from N. C.); BCNCF II.39-41, IV.19-24 (music); HCF (tape). Lord Randal, coming home ill after hunting, and reporting that he dined with his true-love, tells his questioning mother that his true-love poisoned him, and, making his will, leaves a curse to true-love. The tragic old ballad has been cut down to nursery size. "Billy Boy" is related to it (BMCB,I. 226-236, with N. C. te. and tu.)

LORD THOMAS AND FAIR ANNET (ELEANOR): CESPb 73 (from Percy's *Reliques*, 1765); SEFSA I.115-131 (te. and tu.) BCNCF II.69-79, IV.30-43 (music); HFC (tape). Next to "Bonny Barbara Allan" in popularity, this ballad, too, tells of thwarted love. Lord Thomas, having to choose between beauty and property, at the advice of his mother chooses the Brown Girl with houses and lands, announces his choice to Annet (Eleanor). She instantly decides to go to the wedding, and, assisted by her fairy godmother, no

doubt, dazzles the eyes of the wedding party. A catty remark by the Brown Girl and a hot retort by Annet start an explosion which ends in the death of all three (in some versions the guests kicking the decapitated Brown Girl's head "agin the wall"). Rose-and-briar. Names and details have undergone hundreds of mutations.

THE MERMAID: CESPb 289 (17th c. broadside); SEFSA I.291-293 (te. and tu. from N. C.); BCNCF II.195-198, IV.124-125 (music). It is bad luck for a ship to sight a mermaid. An English ship does, with disastrous results, as mate, boatswain, captain, and cabin-boy bewail their fate and describe the sorrow of their families in Plymouth or some other seaport town. Some versions have a fine chantey chorus, but not the North Carolina ones.

OUR GOODMAN: CESPb 274 (1776, but with a continental background much anterior); SEFSA I.267-270 (te. and tu.); BCNCF II.181-183, IV.103-111 (music); HFC (tape). The most popular of the ribald ballads in CESPb (9 different versions with tunes in BCNCF II, IV). This tells about the suspicious objects Our Goodman sees when he comes home (usually drunk in the North Carolina version) at night, and relates his wife's explanations and his pungent criticisms thereof. Many of the American versions are bawdy; North Carolina's share honors in this respect.

QUEEN ELEANOR'S CONFESSION: CESPb 156 (earliest text a broadside, 1685); BCNCF II.160 (with records of its having been sung in N. C. but with no texts or music). On learning that Queen Eleanor is sick, suspicious King Henry proposes to suspected Earl Martial that the two dress up as French friars and hear the Queen's confession. He

promises not to act on it. In the confessional the Queen admits intimacy with the Earl, his paternity of one boy playing in the courtyard and her love for him and her hatred for her legitimate son, and her poisoning of Fair Rosamond. But the King's hands are tied by his oath.

RIDDLES WISELY EXPOUNDED: CESPb 1 (earliest text 17th c. broadside); BMCB I.3-8 (music); NCF.IX.1.19-20. Known in North Carolina as "The Devil's Nine Questions," this ballad consists of a riddle contest between a girl and the Devil, in which she must answer his riddles or become his mistress. She does and puts the Devil to flight by calling his name at the end.

ROBIN HOOD AND GUY OF GISBORNE: CESPb 118 (Percy Folio MS, 1650); BCNCF II.151-152. Perhaps less than half a dozen of the forty Robin Hood ballads survived in American oral tradition. This is the only text of "Robin Hood and Guy of Gisborne" that has been found in America. Incomplete, still it tells the gist of the story. Wandering in the forest, Robin Hood meets a stranger who confides, "I am in search of an outlaw bold." When Robin Hood admits that he "was the outlaw bold" and the two fight, "the stranger of old / Was slain by the outlaw bold." The North Carolina version came from Marion.

ROBIN HOOD RESCUING THREE SQUIRES (WIDOW'S THREE SONS): CESPb 140 (Percy Folio MS, 1650); BCNCF II.152-155, IV.81-82. The second Robin Hood ballad recovered from North Carolina oral tradition, this tells the story in full, though with some garbling of details, as might be expected. Bold Robin Hood, meeting a poor woman, learns that she is weeping for her "three sons /

That has to be hung today." "Putting on to Noutongain [Nottingham, of course] town," he meets "a poor old boobagger" (beggar), exchanges clothing with him, and asks "the old town sheriff" for the honor of hanging the three prisoners (the widow's sons). Granted the favor, instead of carrying it out, he "wund his horn unto his mouth / And he lowed blasted" for his men, who "Came marching in a row," and "borrowed" the widow's three sons. Thus, in style as well as content it is good.

SIR HUGH; OR, THE JEW'S DAUGHTER: CESPb 155 (Percy's *Reliques*, 1765; but it may be as old as Chaucer's "The Prioress's Tale," 14th c., which it closely resembles, and the basic story goes back to the 12th c.); SEFSA I.222-229 (te. and tu.); BCNCF II.155-160, IV 82-83 (music); HCF (tape); NCF VII.1.35. This tells the old story, going back to the year 1255, of how wicked Jews (or a Jewess) killed a little Christian boy. In the North Carolina versions the little boy is playing ball, and the ball is accidentally tossed into the Jew's garden. The Jew's daughter entices him in and kills him, in what is evidently a ritual murder ("stabbed his little heart in"), and throws the body "into the cellar below" or "a deep dark well." The dying boy (or in some versions the revenant of the boy) gives directions for burying his body, with Bible at his head and prayer book at his feet. The miracle of Our Lady in Chaucer and in some of the English versions of the ballad, is not preserved in the North Carolina versions. Needless to say, the story is a piece of cruel anti-semitism, as Child eloquently pointed out nearly a hundred years ago. In some versions the Jew or Jewess has disappeared altogether and become "the jeweler's daughter."

SIR LIONEL (OLD BANGUM): CESPb 18 (Percy Folio MS, 1650); BMCb 265-274 (music); SEFSA 54-55 (1 te. and tu. from N. C.); HCF (tape); NCF II.1 (Sept. 1954).5-6. Originally a long chivalric story about a knight rescuing a lady in distress (temporarily up a tree) from a wild boar, then killing a giant or wild woman who owned the boar, "Old Bangum," as it is known in North Carolina, settles for the boar fight in a jolly nursery song.

SIR PATRICK SPENS: CESPb 58 (in Percy's *Reliques*, 1765; but there is some ground for connecting the story with Scottish-Norwegian court relations in the 13th c.); BCNCF II.63-65, IV.29 (music). The "grand old ballad of Sir Patrick Spens" (as Samuel Taylor Coleridge described it) tells of a Scots sea captain who obeyed orders from his king to sail on a dangerous mission, of a crew who obeyed their captain, of all hands perishing at sea and lying at their captain's feet on the bottom of the sea, and of ladies waiting with fans in their hands and gold combs in their hair for their ain dear lords. It is ironic that at Chapel Hill, "under the lantern, so to speak," Sir Patrick Spens was orally preserved by the McCauley family, but not recovered from tradition until one of the members of the family moved to Knoxville, Tennessee. [For this exciting bit of ballad news, see *Southern Folklore Quarterly*, I (December 1937), 1-2.] It had just shortly before been reported from Virginia (*ibid.*, March 1937, 10-12).

THE SUFFOLK MIRACLE: CESPb 272 (from a broadside, 1689); SEFSA 261-266 (te. and tu.); BCNCF II.180-181, IV. 102-103 (music). In style, one of the most pedestrian of the old ballads, it tells one of the best ghost stories. A

sailor, parting from his truelove, is drowned at sea without her knowledge. "One night when she was going to bed," his revenant returns and takes her (she not knowing he is a revenant) from her uncle's house, where he shows convincing credentials, to her father's, where the fact is convincingly established that he had been dead and buried for months. The story is made to stick by several commonplace objects—the mother's "safeguard" (perhaps a riding skirt) and the handkerchief the girl lends the revenant to bind his aching head, which is dug up when the body is disinterred.

THE SWEET TRINITY (THE GOLDEN VANITY, OR THE LOWLANDS LOW): CESPb 286 (a Pepys ballad, late 17th c.); BCNCF II.191-195, IV.191-195 (music); HFC (tape). The earliest text, a Pepys ballad, connects the story with the great name of Sir Walter Raleigh ("Sir Walter Rawleigh has built a ship"); thus the ballad is a link between the Lost Colony and the great Charter, cardinal points in North Carolina antiquities. When a "false gallaly" attacks an English ship, the little cabin-boy offers "to sink her in the Low-Lands low" if the captain will give him gold and his daughter's hand. Little cabin-boy does—in a trice the salt water is in the eyes of the enemy crew, and they are using their caps to stop the water gaps. But when the little cabin-boy asks for his reward, the captain reneges, and the little cabin-boy, refraining from sinking his mates, proudly swims away to death in the Low-Lands low. The North Carolina Outer Banks people know the ballad, where it has probably been sung since their ancestors were washed ashore in the 18th c.

SWEET WILLIAM'S GHOST; CESPb 77 (from Ramsay's *Tea-Table Miscellany*, 1740); BCNCF. II.92-94, IV.48 (music).

Like "Fair Margaret and Sweet William," this has the return-from-the-dead motif. Sweet William's revenant comes to Margaret's window to ask for the return of the troth between them; he cannot rest in his grave until this tie is broken, for every suitor of Margaret will disturb him. She asks him to kiss her lips; he tells her his "bones lie rotting in the sand." She wishes to go to the grave with his body; she is "ready for to die." Sir Walter Scott's version is the occasion for his telling us about the significance of the return of the troth (*Minstrelsy of the Scottish Border*, with Percy's, Child's, and Sharp's one of the four greatest collections of the old ballads).

THOMAS RYMER: CESPb 37 (15th c.); BMCb I.324-325 (music); BCNCF II.46-47 (no music, alas). The story of Thomas Rymer, the 14th-c. Scots poet's trip to Fairyland with the Fairy Queen—tabus on eating and drinking, strange sights on the way, and doings in Fairyland. "The North Carolina text is unique, as far as is known, in America" (Belden, BCNCF II.46).

THE THREE RAVENS: CESPb 26 (one text from songbook *Melismata*, dated 1611); BMCb I.308-315 (music); SEFSA I.306-315; BCNCF II.46 (no music); HFC (tape). Three ravens discuss a slain knight as the *pièce de résistance* of their breakfast. But the knight is guarded by his hawks and hounds. At evensong comes a "fallow doe great with yonge" (his "leman" or sweetheart), who kisses his wounds and bears him "to an earthen lak" (cave or grave). "God send every gentleman / Such hawks, such hounds, and such a leman." One of the most beautiful of the old chivalric ballads, it was sung by great lords and ladies. The American versions more or less "ham" the story in "Three

Crows." The crows flap their wings and cry "Caw! caw!" and proceed to pick out the eyes of the knight. The Lords Proprietors, some of whom undoubtedly knew the ballad, would have been disgusted with what their Colonists or descendants thereof did with this solemn and stately story in the boondocks of North Carolina.

TROOPER AND MAID: CESPb 299 (17th c. broadside); BCNCF II.198-199, IV.124-125. Illustrates the love-'em-and-leave-'em theme.

THE TWA SISTERS: CESPb 10; BMCB.143-184 (incl. N. C. te. and tu.); SEFSA I. 26-35 (incl. 6 te. and tu. from NC); BCNCF II.32-41, IV.13-18; HFC (tape). A jealous older sister pushes her younger sister into the sea or a millpond; the miller recovers and robs the drowned body; both culprits are suitably punished.

THE TWA BROTHERS: CESPb 49 (first dated text *ca.* 1817, but much older); BMCB I.362-281 (music); BCNCF II.48-49, IV. 25-27. While two brothers are wrestling or otherwise playing, one stabs the other to death, and while the survivor is tending the wound, the dying boy sends messages to loved ones.

THE UNQUIET GRAVE: CESPb 78 (not appearing in a written text until 1868, but on the evidence of superstition it is very old); BCNCF II.94-95. In its music and treatment of the situation, one of the noblest and most moving of the ballads about the returning dead, it tells about the reproach of a dead woman to her lover, who has grieved for her too long, and her sad denial of the hope of reunion after death. (See the beautiful rendition of it by

Andrew Rowan Summers, of Virginia, in the Album *The Unquiet Grave*, Folkways, FP 64.)

THE WEE WEE MAN: CESPb 38 (related to a poem of 14th c.) BMCb I.326 (music); BCNCF II.47-48 (no music). About a creature who looks like a pigmy or a troll but can do feats of strength; he vanishes among the fairies in the twinkling of an eye.

THE WIFE OF USHER'S WELL: CESPb 79 (Scott's *Minstrelsy*, 1802, but doubtless old even then); SEFSA I.150-160 (9 te. and tu. from N.C.); BCNCF II.95-101, IV.48-53: HFC (tape). The D version in CESPb 79, one of the few traditional versions from America published by Child, was "communicated, 1896, by Miss Emma M. Backus, of North Carolina, who notes that it had been long sung by the 'poor whites' in the mountains of Polk County in that State." Another story of the return of the dead, it tells about a mother whose three babes went "to the North Countrie to learn their grammarie." There they died. After their mother has grieved long for them, their revenants appear "at Christmas time" (Old Christmas in some versions). But they cannot stay long for her cheer; at cock crow they have to return to their graves—in some versions her grief has disturbed their rest.

THE WIFE WRAPT IN WETHER'S SKIN: CESPb 277 (pub. 1806, but the story goes back to the late Middle Ages); SEFSA I.271-274 (te. and tu.); BCNCF II.185-188, IV.113-116 (music); HFC (tape). The wife refuses to cook or brew "for spoiling of her comely hue." The husband goes out to his sheep pen, kills a wether, strips off the skin, wraps it around the wife's back, "and with a switch goes

whicketywhack—a man's got a right to wallop his own sheepskin." The treatment makes a home-science major of wife.

WILLIAM HALL: SEFSA I.239-240; BCNCF IV.348-350 (te. and tu.). This is based on the theme of the returned lover. William is sent overseas by his parents, to break off a love affair with a lady. He returns and tests her fidelity.

YOUNG BEICHAN: CESPb 53 (in MS of *ca.* 1783; but the story is related to the legend of Gilbert Beket, father of St. Thomas); BMCB I.409-465 (music); SEFSA I.77-88 (3 te. and tu. from N. C.); BCNCF II.50-61, IV.27-30 (music). Usually known in North Carolina as "Lord Bate-man," or "The Turkish Lady," it tells of the adventures of a young English nobleman who goes to foreign lands (usually Turkey), is imprisoned and abused there, is released by his jailer's daughter, with whom he plights his troth to marry her within seven years, and when he is about to be married to another lady, is saved by the appearance of his Turkish lady and married to her. The bride-about-to-be/"Came there on a horse and saddle;/She can go home in a coach and three" (or "in a coach and train" among those who don't know what a coach and three is).

YOUNG HUNTING: CESPb 68 (late 18th c., but older); SEFSA I.101-114 (te. and tu.); BCNCF IV.29-30 music); NCF III.1 (July 1955), 5-10 (music); HCF (tape). The NCF version was first published after BCNCF II had come out. Young Hunting goes to tell his mistress that all is off between them, but she persuades him to alight from his horse, gets him drunk as "any wildwood steer," kills him, and throws him in a river or a well. The king inquires

about him and institutes a search for him. A little bird tells the king's "duckers" (divers) where to look, the body is found, and the lady is burnt at the stake. In one of the CESPb 68 versions, the suspected mistress is made to touch the cold, drowned body, in the belief that when she does so the wounds will start bleeding afresh; they do. The same test was applied nearly a hundred years ago to a murder suspect near Wilmington, and over a hundred years ago in Mississippi. (See N. I. White's "General Introduction" to BCNCF I.3; A. P. Hudson's *Humor of the Old Deep South*, New York, 1936, p. 503.)

YOUNG WATERS: CESPb 63 (Percy Folio MS, 1650); BCNCF II.65-69, IV.29 (reference to singing, but no recording of music). Of the ballad F. J. Child wrote: It "has perhaps no superior in English, and if not in English perhaps nowhere." Child (i.e., young Lord) Waters tell his concubine, Fair Ellen, that he is leaving to marry another woman. When she tells him she is pregnant by him, he offers her Cheshire and Lancashire both. She replies, in one of the most poignant utterances in balladry, that she would rather have one kiss from his lips and one twinkling of his eye than Cheshire and Lancashire both. She follows him on foot, hanging to his stirrup when she can, endures incredible hardships and humiliations, and is finally rewarded by her gracious lord (who has already been shot six times by the hearer or reader of the story).

Jacobite And Whig Songs

1794.

Allan Ramsay (1686-1758) was an Edinburgh wig-maker who turned poet and bookseller. He was the Laureate of the Jacobite "Easy Club." In 1724 he published *The Ever Green*; in 1724-27, *The Tea-Table Miscellany*. The latter ran to at least nineteen editions. Both copies are in the University of North Carolina Library.

Emigration from Scotland and, to some extent, from England, during the period 1663-1763, was connected with the Restoration of Charles II in 1660, the Glorious Revolution of 1688, the accession of William and Mary (Orange County, North Carolina, getting its name from the Prince of Orange), and the various Jacobite risings between 1715 and the Battle of Culloden in 1745. In this movement of population the Scots loom large. A recent book by Professor Duane Meyer, *The Highland Scots in North Carolina, 1732-1776* (Chapel Hill: University of North Carolina Press, 1961), de-emphasizes the popular notion that the defeat of the Jacobites (adherents of the House of Stuart—"Jacobite" coming from the Latin *Jacobus* for James) was the principal cause of the emigration. Still, it demonstrates several facts of importance to us in our study of the songs of the Colonists of the period. 1) North Carolina received more Scots than did any other North American province. 2) The causes of migration were more economic than political; there was a "population explosion" in the Highlands after about 1730. 3) Though there had been several settlements of Lowland Scots in North Carolina before 1700, the first settlement of the Highlanders on the Cape Fear was probably in 1732, and by 1776 "the colony of Highlanders may . . . well have numbered 12,000" (p. 85).

"Thomas Pennant," writing in *A Tour in Scotland* (II, 355-366—a reference the present author was unable to check because the U. N. C. Library has only vol. I), says Professor Meyer, "found that as early as 1750 poverty caused such a 'depression of spirit' among the inhabitants of the island of Skye that groups of them were sailing for America" (Meyer, *op. cit.*, p. 38 and notes, p. 171). "The migration . . . to North Carolina began in the 1730's and slowly gained momentum. On the eve of the American Revolution, such large numbers

were leaving the Highlands that Samuel Johnson, visiting in North Britain, could speak of 'an epidemick' of wandering which spreads its contagion from valley to valley" (Meyer, p. 3, with citation of Samuel Johnson's *Journey to the Western Islands*, Oxford University Press, 1924, p. 87).

After Culloden, many of the Scots were in fear for their lives. They had been technically guilty of treason, though at times the Hanoverians showed magnanimity, as in the famous scene in *Redgauntlet* in which the young Pretender's enemies surround him, and he takes his last farewell, and he and they are told:

"You, sir—all—any of the gentlemen present," said the General—"all whom the vessel can contain, are at liberty to embark, uninterrupted by me; but I advise none to go off who have not powerful reasons unconnected with the present meeting, for this will be remembered against no one."

Nevertheless, many of them "had powerful reasons unconnected with the present meeting." One of the Whig songs of the time asked,

Did you ever hear of a loyal Scot
Who was never concerned in any plot?

But the main motive for emigrating was economic:

Your bugbear tales are a' for show;
The want of stipend is your fear.
The clans are coming, oho! oho! (BABSS.II.48)

Thus it happened that

The glen that was my father's own
Must be by his forsaken;
The house that was my father's home
Is levell'd with the brucken.
Ochon! ochon! our glory o'er,
Stole by a mean deceiver. (HJRS.185-186)

Highlanders who had lost their clan chiefs and the protection of the tight clan organization went to America.

O where shall I gae seek my bread?
Or where shall I gae wander?
O where shall I gae hide my head?
For here I'll bide no longer.
The seas may row, the winds may blow,
And swathe me round in danger;
My native land I will forego
And roam a lonely stranger. (HJRS.185-186)

"The emigration movement," writes Professor Meyer, "reached its peak in the 1770's." Wherever they went, Boswell and Johnson in 1773 found people contemplating emigration. The Reverend Alexander Pope in 1774 wrote that half of the people of Caithness would have left for America immediately if they could have obtained shipping. The desire to emigrate was reflected in the popular lyrics of the day and in ballads which proclaimed the glories of the New World. Farewell laments by emigrants were set to melodies and distributed from settlement to settlement. On the island of Skye, in 1774, the inhabitants performed a dance called "America." Each of the couples successively whirls round in a circle, till all are in motion; and the dance seems intended to show how emigration catches, till a whole neighborhood is set afloat. All ages are captured in this emigration frenzy. A company from Strathspey in Inverness included a woman of 83 years, on foot, with her son before her playing *Tullochgorum* on his bagpipes; some of them had children of a month old, which the fathers carried on their backs in a skull or wooden basket. (With citations, pp. 61, 206)

According to another student of the migration quoted by Professor Meyer, "one Highland dance popular at the time included the words 'Going to seek a fortune in North Carolina'" (p. 175).

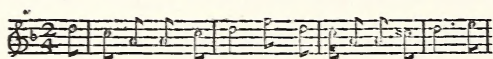
Settled in the Cape Fear region and spreading out to the Piedmont and the mountains of North Carolina, these people took part in the Regulator Movement of 1763-1772 and in the American Revolution. In the Revolutionary War most of them were Tories, and under the leadership of Flora MacDonald, her husband, and others, settled near Cross Creek (now Fayetteville). Forming a small Tory army, they took part in the disastrous Battle of Moore's Creek, and were again, in some instances, refugees. About Flora MacDonald and her previous relations with Bonnie Prince Charlie clusters a group of romantic songs which will be subject to later comment and exemplification.

In his chapter "Life on the Cape Fear," Professor Meyer gives many homely and intimate details of everyday life through which the Jacobite songs wove dark, and the Scots love songs, silver threads.

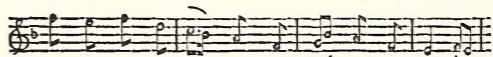
In the history and the folk literature of North Carolina, these old Jacobite songs are not merely museum pieces, the possession of a cultivated few. One of the best children's encyclopedias, *The Book of Knowledge* (New York: The Grolier Society, Inc., c. 1938), devotes half a dozen pages (vol. V, pp. 5638-5644) to "Bonnie Prince Charlie," his education and career, his army and his defeat, and his rescue by Flora MacDonald. The editors remark, "Wherever the English tongue is spoken, 'Bonnie Prince Charlie' is a familiar name among educated people." It is also a familiar name among North Carolina children, who play, or once played, a game with a song going back to Bonnie Prince Charlie, as well as one which recalls the battle of Killiecrankie, involving the fortunes of his family, in 1689.

CHARLIE IS MY DARLING: HJRS 92-93. So popular in the South that it has gone over into a play-party or dance song.

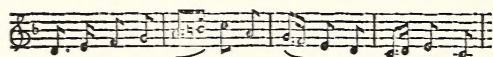
Charlie is my Darling.



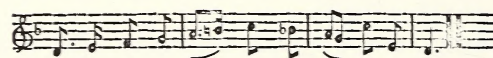
'Twas on a Monday morning, Right early in the year, That



Charlie came to our town, The young Che-va-lier. And



Charlie he's my darling, My darling, my darling, And



Charlie he's my dar-ling, The young Chevalier.

As Charlie he came up the gate,
His face shone like the day:
I gat to see the lad come back,
That had been lang away.
And Charlie he's my darling, &c.

And ilka bonny lassie sang,
As to the door she ran,
Our king shall hae his ain again,
And Charlie is the man.
And Charlie he's my darling, &c.

Out-owre yon moory mountain,
And down yon craigy glen,
Of naething else our lasses sing,
But Charlie and his men.
And Charlie he's my darling, &c.

Our Highland hearts are true and leal,
And glow without a stain;
Our Highland swords are metal keen,
And Charlie he's our ain.
And Charlie he's my darling, &c.

Flora MacDonald and Bonnie Prince Charlie

James Boswell's account of his and Dr. Samuel Johnson's meeting with Flora MacDonald is one of spots of time in the greatest of all biographies.

Sept. 12, 1773—There was a comfortable parlour with a good fire, and a dram went round. By and by supper was served, at which there appeared the lady of the house, the celebrated Miss Flora MacDonald. She is a little woman, of a genteel appearance, and uncommonly mild and well bred. To see Dr. Samuel Johnson, the great champion of the English Tories, salute Miss Flora MacDonald in the Isle of Skye was a striking sight.

Miss Flora MacDonald (for so I shall call her) told me, she heard upon the main land, as she was returning home about a fortnight before, that Mr. Boswell was coming to Skye, and one Mr. Johnson, a young English *buck*, with him. He was highly entertained with this fancy. He was rather quiescent to-night, and went early to bed. I was in a cordial humour, and promoted a cheerful glass. The punch was excellent. Honest Mr. M'Queen observed that I was in high glee, "my governor being gone to bed."

Monday, Sept. 13—The room where we lay was a celebrated one. Dr. Johnson's bed was the very bed in which the grandson of the unfortunate King James the Second lay, on one of the nights after the failure of his rash attempt in 1745-6, while he was eluding the pursuit of the emissaries of government, which had offered thirty thousand pounds as a reward for apprehending him. To see Dr. Samuel Johnson lying in that bed, in the Isle of Skye, in the house of Miss Flora MacDonald, struck me with such a group of ideas as it is not easy for words to describe, as they passed through my mind. He smiled, and said, "I have had no ambitious thoughts in it."

He had caught a cold a day or two ago, and the rain yesterday having made it worse, he was become very deaf. At breakfast he was the lucky man; and observed, that without doubt it had been contrived between Mrs. MacDonald and him. She seemed to acquiesce; adding, "You know young *bucks* are always favourites of the ladies." He spoke of Prince Charles being there, and asked Mrs. McDonald, "*Who* was with him? We were told, Madam, in England, there was one Miss Flora MacDonald with him." She said, "They were right"; and perceiving Dr. Johnson's curiosity, though he had delicacy enough not to question her, very obligingly entertained him with a recital of the particulars which she herself knew of that escape, which does so much honour to the humanity, fidelity, and generosity of the Highlanders. Dr. Johnson listened to her with placid attention, and said, "All this should be written down."—Ernest H. Shepard, ed., *Everybody's Boswell* (London, 1949), pp. 514-515.

PRINCE CHARLES AND FLORA MACDONALD'S WELCOME TO
SKYE: MJSB 241

There are twa bonny maidens,
And three bonny maidens,
Come over the Minch,
And come over the main,
Wi' the wind for their way,
And the correi for their hame:
Let us welcome them bravely
Unto Skye again.
Come along, come along,
Wi' your boatie and your song,
You twa bonny maidens,
And three bonny maidens;
For the night it is dark,
And the redcoat is gone,
And you're bravely welcome
To Skye again.

There is Flora, my honey,
So dear and so bonny,
And one that is tall,
And comely withal;
Put the one as my king,
And the other as my queen,
They're welcome unto
The Isle of Skye again.
Come along, come along,
Wi' your boatie and your song,
You twa bonny maidens,
And three bonny maidens;
For the lady of Macoulain
She lieth her lane,
And you're bravely welcome
To Skye again.

Her arm it is strong,
And her petticoat is long,
My one bonny maiden,
And twa bonny maidens;
But their bed shall be clean,
On the heather most crain;
And they're welcome unto
The Isle of Skye again.
Come along, come along,
Wi' your boatie and your song,
You one bonny maiden,
And twa bonny maidens;
By the sea-moullit's nest
I will watch o'er the main;
And you're dearly welcome
To Skye again.

There's a wind on the tree,
And a ship on the sea,
My twa bonny maidens,
My three bonny maidens:
On the lea of the rock

Your cradle I shall rock;
 And you're welcome unto
 The Isle of Skye again.
 Come along, come along,
 Wi' your boatie and your song,
 My twa bonny maidens,
 And three bonny maidens:
 More sound shall you sleep,
 When you rock on the deep;
 And you'll aye be welcome
 To Skye again.

FLORA'S LAMENT: MJSB, pp. 266-267. [Note (p. 357): All
 the song-writers who have associated the Prince and Flora
 MacDonald in their compositions err greatly as to facts.
 This song is no exception to the rule.]

Sweet is the rose that's budding on yon thorn,
 Down in yon valley sae cheery,
 But sweeter the flower that does my bosom adorn,
 And springs from the breast of my dearie.
 The lav'rock may whistle and sing o'er the lea,
 Wi' a' its sweet strains sae rarely;
 But when will they bring such joys to me,
 As the voice of my ain handsome Charlie.

The tears stole gently down frae my een,
 Nae danger on earth then could fear me;
 My throbbing heart beat, and I heaved a sigh,
 When the lad that I loved was near me.
 Fu' trig wi' his bonnet, sae bonny and blue,
 And his tartan dress sae rarely;
 A heart that was leal, and to me ever true,
 Was aye in the breast o' my Charlie.

His long-quartered shoon, and his buckles sae clear,
 On his shoulder was knotted his plaidie:
 Naething on earth was to me half sae dear,
 As the sight o' my ain Highland laddie.

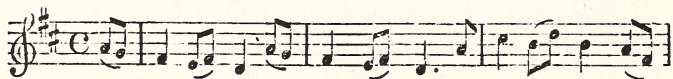
Red were his cheeks, and flaxen his hair,
Hanging down on his shoulders sae rarely;
A blink o' his e'e, wi' a smile, banished care,
Sae handsome and neat was my Charlie.

My Charlie, ochon! was the flower o' them a';
For the loss of my mate I am eerie;
For when that the pibroch began for to blaw,
'Twas then that I quite lost my dearie.
O wae's me, alas! wi' their slaughter and war,
'Twas then that he gaed awa' fairly;
And broad is the sea that parts me afar
Frae love and my ain handsome Charlie.

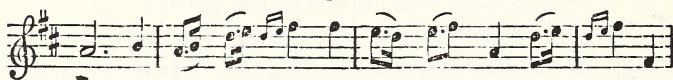
Ance my saft hours wi' pleasure were blest,
But now they are dull and eerie;
And when on slumber's soft pillow I rest,
I behold the sweet shad o' my dearie.
But as long as I love, and as long as I breathe,
I will sing o' his memory dearly,
Till love is united in the cold arms of death,
Poor Flora shall mourn for her Charlie.

IT WAS A' FOR OUR RIGHTFU' KING: HJSR 26. Hogg says that the song was composed by a Captain Ogilvie, and that it refers to the officers who were loyal to King James II after he abdicated and went to France.

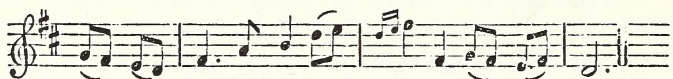
It was a' for our rightfu' king.



It was a' for our right-fu' king We left fair Scotland's



strand! It was a' for our right - fu' king We e'er saw



I - rish land, my dear, We e'er saw I - rish land.

Now a' is done that men can do,

An' a' is done in vain :

My love an' native land, fareweel,

For I maun cross the main, my dear,

For I maun cross the main.

He turn'd him right an' round about,

Upon the Irish shore,

An' ga'e his bridle-reins a shake,

With, Adieu for evermore, my dear,

With, Adieu for evermore.

The sodger frae the wars returns,

The sailor frae the main ;

But I hae parted frae my love,

Never to meet again, my dear,

Never to meet again.

When day is gane, an' night is come,

An' a' folk bound to sleep,

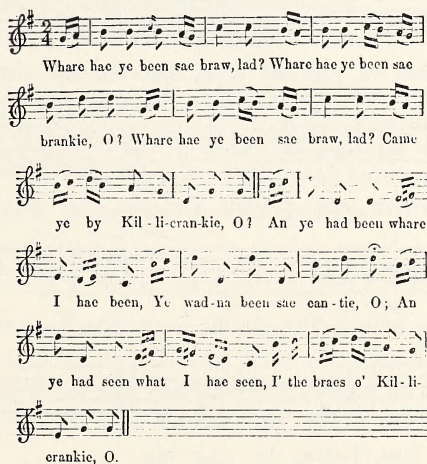
I think on him that's far awa,

The lee-lang night, an' weep, my dear,

The lee-lang night, an' weep.

KILLIECRANKIE: HJSB 40-41 (one version pub. in JSMM, perhaps touched up by Robert Burns). It is not in BCNCF, but it has been in oral tradition in Illinois and Mississippi, to which latter it was brought from North Carolina by emigrants from the Highland Scots settlements in the first half of the 19th c. (HFM 170-171). The battle of Killiecrankie was the last stand made by the clans for James II after his abdication. Here the gallant Dundee, though he won the battle, fell.

Killiecrankie.



Whare hae ye been sae braw, lad? Whare hae ye been sae
brankie, O? Whare hae ye been sae braw, lad? Came
ye by Kil-li-cran-kie, O? An ye had been whare
I hae been, Ye wad-na been sae can-tie, O; An
ye had seen what I hae seen, I' the braes o' Kil-li-
crankie, O.

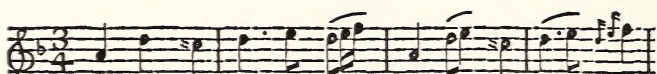
I faught at land, I faught at sea,
At hame I faught my auntie, O;
But I met the devil and Dundee
On the braes o' Killierankie, O,
An ye had been, &c.

The bauld Piteur fell in a furr,
And Clavers gat a clankie, O,
Or I had fed an Athol gled
On the braes o' Killierankie, O.
An had ye been, &c.

O fie, Mackay, what gart ye lie
I' the bush ayont the brankie, O?
Ye'd better kiss'd King Willie's loof,
Than come to Killierankie, O.
It's nae shame, it's nae shame,
It's nae shame to shank ye, O;
There's sour slaes on Athol braes,
And deils at Killierankie, O,

LASSIE, LIE NEAR ME: HJRS 211-212. The song, Hogg wrote, "is from Cromek; being an old song, a little varied from the original of *Laddie, lie near me*," and he added a long note on the history behind it, connecting it with Prince Charlie. It is enough to note that the singer, having lost his battle and been nearly slain, seeks comfort where all good soldiers do after battle.

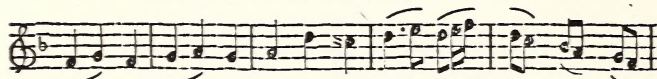
Lassie, lie near me.



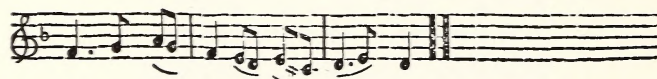
LANG hae we part-ed been, Las-sie, my dear-ie;



Now we are met a-gain, Las-sie, lie near me.



Near me, near me, Lassie, lie near me; Lang hast thou



lain thy lane, Lassie, lie near me.

Frae dread Culloden's field,
 Bloody and dreary,
 Mourning my country's fate,
 Lanely and weary;
 Become a sad and banish'd wight,
 Far frae my dearie.

Loud loud the wind did roar,
 Stormy and eerie,
 Far frae my native shore,
 Far frae my dearie.

Near me, near me,
Dangers stood near me;
Now I've escap'd them a';
Lassie, lie near me.

A' that I hae endur'd,
Lassie, my dearie,
Here in thine arms is cur'd:
Lassie, lie near me.
Near me, near me;
Lassie, lie near me;
Lang hast thou lain thy lane,
Lassie, lie near me.

LOGIE O' BUCHANS JSMM (1781-1803, but the reference of the song is Jacobite, and the reputed author died in 1756); see HFM 171-172 from oral tradition in Mississippi, which drew a considerable percentage of its population from North Carolina.

O Logie o' Buchan, O Logie the laird,
They've ta'en awa Jamie who worked in the yard.
He played on the fife and the violin so small,
They've ta'en awa Jamie, the pride of them all.

Chorus

He said, "Think na, long, lassie, though I going awa,"
He said, "Think na, long, lassie, though I going awa."
For summer is coming, cold winter's awa,
I'll come back to thee in spite of them all."

O'ER THE SEAS AND FAR AWA: HJSB 51. "He," below, refers to James II; "Whigs," to his enemies and to adherents of William of Orange; "Noll," to Oliver Cromwell; "Will," to King William (Prince of Orange).

O'er the Seas and far awa.

Come, all fast friends, let's jointly pray, And pledge our vows on
 this great day; And of no man we'll stand in awe, But
 drink his health that's far a-wa. He's o'er the seas and
 far a-wa, He's o'er the seas and far a-wa; Yet of no man we'll
 stand in awe, But drink his health that's far a-wa.

Though he was banish'd from his throne
 By parasites who now are gone
 To view the shades which are below,
 We'll drink his health that's far awa.
 He's o'er the seas, &c.

Ye Presbyterians, where ye lie,
 Go home and keep your sheep and kye;
 For it were fitting for you a'
 To drink his health that's far awa.
 He's o'er the seas, &c.

But I hope he shortly will be home,
 And in good time will mount the throne;
 And then we'll curse and ban the law
 That keepit our king sae lang awa.
 He's o'er the seas, &c.

Disloyal Whigs, despatch, and go
 To visit Noll and Will below;
 'Tis fit you at their coal should blow,
 Whilst we drink their health that's far awa.
 He's o'er the seas and far awa, &c.

CHAPTER III

Love Songs

[Roxb. Coll. I. 412, 413.]

The two Lester-sheire Lovers.

TO THE TUNE OF *And yet me thinkes I love thee.*



Walking in a meddow greene
for recreation sake,
To drive away some sad thoughtes
which sorrofull did mee make,
I spyed two lonely lovers
did beare each other's woe,
To 'poynt a place of meeting
upon the meddow broe.

4

A broadside ballad with woodcut illustration. Such ballads were common in the sixteenth, seventeenth, and eighteenth centuries. Any ballad printed on one side of a sheet of paper, with or without a woodcut illustration, is a broadside. Many of the old traditional ballads were put in this sort of print, to be sold on the streets, in city stalls, or about the countryside by pedlers (e.g., Shakespeare's Autolycus in *The Winter's Tale*). But the ballad that was a broadside to begin with was usually a crude composition of a journalistic nature, in awkward style and jogtrot verse.

Some of the songs in this group are arbitrarily detached from the ballads (song stories) in Groups I and II. A few of them tell stories and thus are ballads. But in the songs that are to follow, love is a theme in and for itself. Some of them are pure lyrics, expressive of mood, emotion, passion, etc. Among the group are several of the most beloved songs in our language, three or four of them so familiar that summary of them would insult the reader. The number of such could be almost indefinitely expanded from songbooks, chapbooks, garlands, etc., such as Tom D'Urfey's *Pills to Purge Melancholy* (1661), both compiler and compilation being at the heart of the court which issued the Charter to the Lords Proprietors in 1663; Ramsay's *The Ever Green* and *The Tea-Table Miscellany*, from Scotland, about sixty years later; and James Johnson's *The Scot's Musical Museum*, published after the terminus of the century we are concerned with but reflecting the taste of an earlier age, and particularly rich in folksongs, Robert Burns being its greatest informant; and others which literate Englishmen and Scotsmen knew and used throughout the eighteenth century, and must have packed with their belongings if they brought any books at all to the New World.

But, regardless of these printed sources, the wallet of popular memory was doubtless stuffed with such songs. The songs lived on in popular oral tradition in North Carolina and must have come alive there, as Mary Johnston represents them in *The Great Valley*. This novel is the story of the journey of a Scots family (ca. 1765) across the Blue Ridge to their new home in the West. There the "fairly world" of the primeval wilderness reminds them of Thomas Rymer and the Queen of Elfland and of the Scots lassies Bessie Bell and Mary Gray, who built their bower beside a burn to

escape the plague, but were caught there. (See A. P. Hudson, "The Singing South," *Sewanee Review*, July 1936, pp. 6-8.)

THE BANKS OF CLAUDIE (CLOUDY) : Not in BCNCF but well known in the South, e. g., HFM 152. A lover disguises himself and tests his sweetheart's fidelity after long absence by reporting his own death. Her protestations convince him.

CAROLINE OF EDINBURGH TOWN: An eighteenth-century ballad. BCNCF II.358-359; HFM 143-144. Widely known in this country. It solaced yellow-fever refugees in Mississippi in 1878. Caroline has been seduced by a young Highlander, who abandons her "to eat such food as she could find / Upon the bushes grow" and to drown herself.

CORN RIGS ARE BONNY: RTTM 119:

My Patie is a lover gay,
 His mind is never muddy,
 His breath is sweeter than new hay,
 His face is fair and ruddy,
 His shape is handsome, middle size;
 He's stately in his wawking;
 The shining of his een surprise;
 'Tis heaven to hear him tawking.

Last night I met him on a bawk,
 Where yellow corn was growing,
 There mony a kindly word he spoke,
 That set my heart a glowing.
 He kiss'd and vow'd he would be kind,
 And loo'd me best of ony;
 That gars me like to sing finsyne,
 O corn rigs are bonny.

Let maidens of a silly mind
Refuse what maist they're wanting,
Since we for yielding were design'd,
We chastly should be granting;
Then I'll comply and marry Pate,
And syne my cockernony,
He's free to tousle air or late
Where corn rigs are bonny.

DUNT, DUNT, PITTIE PATTIE (Tune, "Yellow-hair'd Laddie"):
RTTM 382:

On Whitsunday morning
I went to the fair,
My yellow-hair'd laddie
Was selling his ware;
He gied me sic a blythe blink
With his bonny black eye,
And a dear blink, and a fair blink
It was sae unto me.

I wist not what ail'd me
When my laddie came in,
The little wee starnies
Flew ae frae my een;
And the sweat it dropt down
Frae my very eye-bree,
And my heart play'd ay
Dunt, dunt, pittie, pattie.

I wist not what ail'd me
When I went to my bed,
I toss'd and tumbled,
And sleep frae me fled.
Now it's sleeping and waking
He's ay in my eye,
And my heart play'd ay
Dunt, dunt, pittie, pattie.

LEAVE OFF YOUR FOOLISH PRATING: RTTM 220-221:

Leave off your foolish prating,
Talk no more of Whig and Tory,
 But drink your glass,
 Round let it pass,
The bottle stands before ye:
 Fill it to the top,
Let the night with mirth be crown'd,
 Drink about, fee it out,
Love and friendship still go round.

If claret be a blessing,
This night devote to pleasure;
 Let worls cares,
 And state affairs
Be thought on more at leisure;
 Fill it up to the top,
Let the night with joy be crown'd,
 Drink about, fee it out,
Love and friendship still go round.

If any is so zealous
To be a party minion,
 Let him drink like me,
 We'll soon agree,
And be of one opinion;
Fill your glass, name your lass,
See her health go sweetly round,
 Drink about, see it out,
Let the night with joy be crown'd.

LOVE WILL FIND OUT THE WAY: RTTM 146-147: In Percy's
Reliques, dated by Percy 1600, but suspected to have been
"rewritten" by the good Bishop himself:

Over the mountains,
 And over the waves,
Over the fountains,
 And under the graves;

Over the floods that are deepest,
Which do Neptune obey;
Over the rocks that are steepest,
Love will find out the way.

Where there is no place
For the glow-worm to ly;
Where there is no space
For the receipt of a fly;
Where the midge dare not venture,
Lest herself fast she lay;
But if love come, he will enter,
And soon find out his way.

You may esteem him
A child in his force,
Or you may deem him
A coward, which is worse;
And if she, whom with honour,
Be conceal'd from the day,
Set a thousand guards upon her,
Love will find out the way.

Some think to lose him,
Which is too unkind;
And some do suppose him,
Poor thing, to be blind:
But if ne'er so close ye wall him,
Do the best that ye may,
Blind love, if so ye call him,
He will find out the way.

You may train the eagle
To stoop in your fist;
Or you may inveigle
The phoenix of the East;
The lioness, ye may move her
To give o'er her prey,
But you'll ne'er stop a lover,
He will find out his way.

OVER THE HILLS AND FAR AWAY (Tune, "Over the Hills and Far Away"): RTTM 372.

Were I laid on Greenland's coast,
And in my arms embrac'd a lass;
Warm amidst eternal frost,
Too soon the half-year's night would pass.
Were I sold on Indian soil
Soon as the burning day was clos'd,
I could mock the sultry toil,
When on my charmer's breast repos'd.
And I would love you all the day,
Every night would kiss and play,
If with me you'd fondly stray,
Over the hills and far away.

PRETTY FAIR MAID: BCNCF II.304-305, IV.169-178 (music); SEFSA II.70-73 (5 te. and tu. from N. C.). One of the finest examples of the motif of the returned lover in disguise—sometimes called "A Sweetheart in the Army," "The Single Sailor," and "The Broken Token." A sailor or soldier returning from overseas service tests the fidelity of his sweetheart by disguising himself and reporting himself dead, then, when the lady meets his test, identifying himself with a ring or coin they had broken.

SALLY IN OUR ALLEY: RTTM 204-205; by Henry Carey (1696-1743), who was chiefly famous for his songs in ballad and burlesque operas. The song was sketched by Carey as he observed a shoemaker's apprentice and his sweetheart on a holiday.

THE SILK MERCHANT'S DAUGHTER: BCNCF 331-334; SEFSA I.381-384 (2 te. and tu. from N. C.). Originally a stall ballad, it has become traditional. It tells a story of a silk

merchant's daughter who disguised herself as a merchant and sailed to the country of the Indians. During a storm at sea, lots are cast to determine who is the Jonah, and the lot falls on the lady, but the approach of a rescue ship saves her.

SWEET WILLIAM'S FAREWELL TO BLACK-EYED SUSAN: RTTM 198-199. By John Gay, published in 1720 by the author of *The Beggars' Opera*. In good ballad style, this is one of the best songs of the eighteenth century. It is in nearly all anthologies of English verse.

THE TRUE LOVER'S FAREWELL: Not in BCNCF but it is well known in the South (e.g., HFM 170-171). Out of an earlier folk version Burns wrought the magic of "My Luve's Like a Red, Red Rose." For a beautiful handling of the traditional form, play "Fare Thee Well" in Joan Baez's Vanguard Album VRS-9078.

VILLIKINS AND DINAH: BCNCF II.482-484, IV.203-204 (music). Originally a stall ballad of melodramatic plot and tone, it was burlesqued and has been widely sung in America. Dinah's cruel father forces her to break off relations with Villikins for a wealthy suitor. She drinks "a cup of cold pizen . . . and a billy ducks said 'twas from pizen she died." Villikins follows suit.

ROGER'S COURTSHIP: RTTM 329-330:

Young Roger came tapping
 At Dolly's window,
 Tumpaty, Tumpaty, Tump.
 He begg'd for admittance,
 She answer'd him, no;
 Glumpaty, Glumpaty, Glump.

My Dolly, my dear,
 Your true love is here,
 Dumpaty, Dumpaty, Dump.
 No, no, Roger, no,
 As you came, you may go,
 Clumpaty, Clumpaty, Clump.

Oh what is the reason,
 Dear Dolly? he cry'd;
 Humpaty, etc.
 That thus I am cast off,
 And unkindly deny'd;
 Trumpaty, etc.
 Some rival more dear
 I guess has been here;
 Crumpaty, etc.
 Suppose there's been two, Sir,
 What's that to you, Sir,
 Numpaty, etc.

Oh! then with a sad look
 His farewell he took;
 Humpaty, etc.
 And all in despair
 He leap'd into the brook;
 Plumpaty, etc.
 His courage he cool'd,
 He found himself fool'd;
 Humpaty, etc.
 He swam to the shore,
 And saw Dolly no more;
 Rumpaty, etc.

Oh! then she recall'd,
 And then recall'd him again;
 Humpaty, etc.
 Whilst he like a madman
 Ran over the plain;
 Slumpaty, etc.

Determin'd to find
 A damsel more kind:
 Plumpaty, etc.
 While Dolly's afraid
 She must die an old maid;
 Mumpaty, etc.

WALY, WALY, GIN LOVE BE BONNY: RTTM 153-154. This beautiful song was first published in the 1727 (1st) ed. of RTTM. It was reprinted in Percy's *Reliques*. See CESPb note on "Jamie Douglas." The author of the present book was unaware that it has ever been traditionally sung in North Carolina until, on July 20, 1962, meeting Mr. Manly Wade Wellman, a professional writer living in Chapel Hill, he fell into conversation with Mr. Wellman and invited him to record a "blockader's" ballad from Madison County, and learned by accident that Mr. Wellman has recently heard a man in that county sing "Waly, Waly," with the remark that he had learned it from his mammy. Told that the song is in Percy's *Reliques*, the mountaineer said he "shore would like to see that Percy's *Relics*." Mr. Wellman could recall but two stanzas, and he kindly recorded them on that date for HCF (tape), along with "The Skye Boat Song" as sung by Mrs. Marjorie Blankenship Melton, of Chapel Hill and New London, who learned it in part from English school children in London in 1955 and has sung it to her son Geordie. There is a fine recording of another version of "Waly, Waly" sung by Kathleen Ferrier in *English Songs and Folk Songs*, London ffr LS538.

O waly, waly up the bank,
 And waly, waly down the brae,
 And waly, waly yon burnside,
 Where I and my love wont to gae.

I lean'd my back unto an aik,
I thought it was a trusty tree;
And first it bow'd and syne it brake,
Sae my true love did lightly me.

O waly, waly, but love be bonny,
A little time while it is new,
But when 'tis auld, it waxeth cauld,
And fades away like morning dew.
O wherefore should I busk my head?
Or wherefore should I kame my hair?
For my true love has me forsook,
And says he'll never love me mair.

Now Arthur seat shall be my bed,
The sheets shall ne'er be fyl'd by me;
Saint Anton's well shall be my drink,
Since my true love has forsaken me.
Martinmas wind, when wilt thou blaw,
And shake the green leaves off the tree?
O gentle death, when wilt thou come?
For of my life I am weary.

'Tis not the frost that freezes fell,
Nor blawing snow's inconstancy.
'Tis not sic cauld that makes me cry,
But my love's heart grown cauld to me.
When we came in by Glasgow town,
We were a comely sight to see;
My love was clad in the velvet black,
And I mysell in cramasie.

But had I wist before I kiss'd,
That love had been sae ill to win,
I'd lock my heart in a case of gold,
And pinn'd it with a silver pin.
Oh, oh! if my young babe were borne,
And set upon the nurse's knee,
And I mysell were dead and gane,
For a maid again I'll never be.

THE WEXFORD GIRL (THE OXFORD GIRL, etc.): BCNCF II. 240-246, IV.139-144 (music). Originating as an eighteenth-century English broadside, and early published as a broadside in New England under the title "The Lexington Murder," it has become the model of many American murder ballads (including North Carolina's "Omie Wise," "Nellie Cropsey," and others). A man goes to his sweetheart's house and on the pretext of discussing their wedding day with her, leads her into the country, and there with a stake or fence rail beats her to death and throws her into a river. In the last stanza he bespeaks his fear of the gallows.

CHAPTER IV

Nursery Dance And Game, Comic And Humorous Songs

The Norfolk Gentleman's last Will and Testament. 219

The second part.

TO THE SAME TUNE.



Away then went these pretty babes,
Rejoycing of that tide,
And smiling with a merry minde,
They should on cockhorse ride. 84

They prate and prattle pleasantly,
As they rode on their way,
To them that should their butchers bee,
And worke their lives' decay. 88

So that the pretty speech they had,
Made murtherers' hearts relent ;
And that they tooke this deede to doe,
Full sore they did repent. 92

Yet one of them more hard of heart,
Did vow to doe his charge,
Because the wretch, that hired them,
Had paid them very large. 96

The broadside ballad out of which "The Babes in the Wood" developed. It is in *The Roxburghe Ballads*, in two parts. See the head-note to "The Babes in the Wood," below.

AMERICA: See pp. 27 and 46 (note on the hymn "America"), *supra*.

THE BABES IN THE WOOD: Derived from a ballad, "The Norfolk Gentleman, His Will and Testament," etc., which was entered in the Stationers' Register in 1595. The ballad, with woodcut illustrations, is in *Roxburghe Ballads* II.214-221. [This famous collection of ballads (nine large volumes) is so called from John, third Duke of Roxburghe, (1740-1804), the great Scottish bibliophile who among other precious possessions owned three rare volumes of broadsides. The city of Roxboro, Person County, N. C., was named for him, another circumstance showing how the history of North Carolina is connected with the period 1663-1763 and the songs of the Charter Colonists.] "The Babes in the Wood" was praised by Joseph Addison (*Spectator* No. 85, 1712) as "that darling song of the English common people," and was included in Percy's *Reliques* (1765). It is in BCNCF II.388 and SEFSA I.209 (te. and tu.).

BOBBY SHAFTO: A well-known Northumberland song not appearing in North Carolina collections but known in North Carolina and most other states. Leslie Woodgate, *The Penguin's Song Book* (London, 1958), pp. 64-65 (te. and tu.).

COCK ROBIN: BCNCF IV.330-331 (te. and tu.); SEFSA II. 299, 302.

DOWN AMONG THE DEAD MEN: RTTM 260; an old drinking song. "The dead men," of course, refers to the bottles under the table.

Here's a health to the king, and a lasting peace,
May faction be damn'd, and discord cease:
Come, let us drink it while we have breath,
For there's no drinking after death;
And he that won't with this comply,
Down among the dead men,
Down among the dead men,
Down, down, down, down,
Down among the dead men, let him ly.

Now a health to the queen, and may she long
B' our first fair toast to grace our song;
Off wi' your hats, wi' your knee on the ground,
Take off your bumpers all around;
And he that will not drink his dry,
Down among, etc. let him ly.

Let charming beauty's health go round,
In whom celestial joys are found;
And may confusion still pursue
The senseless woman-hating crew;
And he that will this health deny,
Down among, etc. let him ly.

Here's a thriving to trade, and the common-weal,
And patriots to their country leal:
But who for bribes gives Satan his foul,
May he ne'er laugh o'er a flowing bowl:
And all that with such rogues comply,
Down among, etc. let him ly.

In smiling Bacchus' joys I'll roll,
Deny no pleasure to my soul;
Let Bacchus' health round swiftly move,
For Bacchus is a friend to love;
And he that will this health deny,
Down among, etc. let him ly.

DROP THE HANDKERCHIEF: Gomme I.305-310; Newell 168-169; BCNCF I. 81-82. Some pleasant folk verse—"A Tisket, a Tasket," etc.

EARLY ONE MORNING: "A traditional English song, probably seventeenth century" (Leslie Woodgate, *The Penguin Song Book*, London, 1958, p. 7).

FROGGIE WENT A-COURTIN' (THE FROG'S COURTSHIP): BCNCF III. 154-166, V. 85-96 (there are 30 texts and 12 tunes). First mentioned in *The Complaynt of Scotland*, 1548, under the name "The Frog came to the myl door."

GREEN GRAVEL: Gomme, I. 177-178, calls this a formal game. BCNCF I. 56-57.

GREEN GROW THE RASHES O: Words by Robert Burns to an old Scotch air. Text and tune from Leslie Woodgate, *The Penguin's Song Book* (London, 1958), pp. 104-105.

HOG DROVERS: See note on history and forms of it in B. A. Botkin, *The American Play-Party* (Lincoln, Nebraska, 1937), pp. 205-206.

HUL GUL: Gomme, I. 218; BCNCF. Played with grains of corn, chinquapins, etc.

THE JOLLY MILLER (THE MILLER BOY): BCNCF III. 108-109, V. 54-55 (music). Perhaps the oldest and most widely known of the play-party songs.

KILLIECRANKIE: Botkin, *The American Play-Party Song*, 225, records a play-party song known in the Middle West, Kentucky, and Tennessee, as "Kila Ma Cranky," and notes that it is "based on a Jacobite song." (See "Killiecrankie" in "Jacobite Songs.")

KILLIEKRANKIE: Music as arranged for dancing in Cecil J. Sharp, *Country Dance Tunes*, IX (London: Novello &

Co., Ltd., c. 1918, 1946), p. 15. In *The Country Dance Book*, Part V, *Containing the Running Set, Collected in Kentucky, U.S.A.*, and described by Cecil J. Sharp and Maud Karpeles (London: Novello & Co., Ltd., c. 1910, 1946), p. 18, Mr. Sharp says he is offering English dance tunes appropriate for the Kentucky Running Set. Miss Joan Moser says that after Sharp's visit dance tunes corresponding to the English have been found in the Appalachians. (See "Notes.")

KING WILLIAM WAS KING JAMES'S SONG: BCNCF V. 522-524 (music). Pound (*Journal of American Folklore* XXVI. 355-366) notes: "It sounds as though it derived from about 1688, when William of Orange succeeded James II."

"LET'S GO A-HUNTING," SAYS RICHARD TO ROBERT (THE HUNTING OF THE WREN). (An old nursery song long known in England and Scotland): BCNCF II. 215-216. Story of five ineffective hunters—Richard, Robert, Robin, Bobbin, and John.

THE MILLER OF THE DEE: Melody belongs to the 17th century. See Leslie Woodgate, *The Penguin Song Book* (London, 1958), pp. 108-109.

O DEAR, WHAT CAN THE MATTER BE? "Tune and words of the eighteenth century." Leslie Woodgate, *The Penguin Song Book* (London, 1958), pp. 102-103.

OLD, BLIND, DRUNK JOHN: Not recovered from North Carolina oral tradition, but known in Mississippi. See *Journal of American Folklore*, 39. 179-180, 195-199. In a long note on this song Professor G. L. Kittredge shows that it derives from "a famous old English song, 'Martin Said to His Man,'

entered in the Stationers' Register in 1588." It is a lying song— "I saw a louse run a mouse. . . . I saw a squirrel run a deer. . . . I saw a flea kick a tree. . . . in the middle of the sea." One Scottish version cited says, "Four and twenty Hilandmen chasing a snail," etc.

OLD GRUMBLE IS DEAD: In Alice B. Gomme, *Children's Singing Games* (London, 1894), pp. 16-24; W. W. Newell, *Games and Songs of American Children* (New York, 1911), p. 100; HFM 284-285 and other collections. It has been conjectured "that this children's game preserves the memory of the Lord Protector of the Commonwealth," and "it is a fact that a number of England's texts contain the name of Oliver Cromwell and that the text of at least one American version is 'Old Cromwell.'" BCNCF I. 46-48.

OLD WITCH (CHICK-O-MY-CRANEY-CROW): Gomme II. 14-15; BCNCF I. 48-55, with dialogue.

SHULE ARON: BCNCF II. 362-365 (an old Jacobite song trimmed down to suit the nursery). Gaelic version in *Journal of American Folklore* XXII. 387-388. North Carolina version scrappy. For a fuller version, see HFM 275-276.

SKYE BOAT SONG: Traditional and old. Cf. "Hail the Chief" in Scott's *Lady of the Lake*. The following is a modernization by Harold Boulton and is reprinted from G. F. Maine, ed., *A Book of Scotland* (London and Glasgow: Collins, 1959), p. 137. The boat song for the children of the nobility is an ancient type of folksong, especially in countries like Scotland in which the clan is the social unit. In HFC there is a taped recording of "Skye Boat Song" by Mrs. Marjorie Blankenship Melton, who has heard others sing it and sings it to her own young son.

Chorus:

*Speed bonnie boat like a bird on the wing,
"Onward" the sailors cry;
Carry the lad that's born to be king
Over the sea to Skye.*

Loud the winds howl, loud the waves roar,
Thunderclaps rend the air;
Baffled our foes stand by the shore,
Follow they will not dare.

Chorus

Though the waves leap, soft shall ye sleep,
Ocean's a royal bed.
Rocked in the deep Flora will keep
Watch by your weary head.

Chorus

Many's the lad fought on that day
Well the claymore could wield
When the night came silently lay
Dead on Culloden's field.

Chorus

Burned are our homes, exile and death
Scatter the loyal men;
Yet, ere the sword cool in the sheath,
Charlie will come again.

Chorus

THREE DUKES: Gomme II. 233, 282, 255; BCNCF I. 89-93.

WEEVILY WHEAT: BCNCF V. 521. Described by Botkin (*The American Play-Party Song*, 345) as "A Virginia reel related to the Scotch Weaving Game. . . . Based on a Jacobite song of Bonnie Prince Charles Stuart, the Pretender." Compare "Come Boat Me O'er" and "Over the Water to Charlie."

CHAPTER V

Religious Songs

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The Twenty third PSCHALME,

I.

THE LORD maist hie,
I knaw will be

An Hird to me,

I cannot lang haif Strefs, nor stand in Neid;

He maks my Lair,

In Feilds maist fair,

Quhair I bot cair,

leposing at my Pleasure safely feid.

He sweitly me convoyis

To pleisand Springs,

Quhair naething me anoyis,

But Pleasour brings:

He brings my Mynd, fit to sic Kynd,

That Fors or Feir of Fac cannot me grieve:

He dois me leid in perfyt Freid,

And for his Name he will me never leave.

II. THOCHT

218 *The Twenty third Pschalm.*

II.

THOCHT I wald stray,

Ilk Day by Day,

In decdly Way,

Zit will I not dispair, I feir none ill;

For quhy thy Grace,

In every Place,

Dois me imbrace,

Thy rod and Shiphirds Cruke comfort me still,

In dispyt of my Foes,

My Tabill grows,

Thou balmis my Heid with Joy,

My Cup owreflows.

Kyndnes and Grace, Mercy and Peice,

Sall follow me for all my wretched Days,

And me convoy to endless Joy

In Hevin, quhair I sall be with thee always.

These two Pschalms: quod MONTGOMERY.

4

A Scottish metrical version of the Twenty-third Psalm, in Allan Ramsay's *The Ever Green*, Edinburgh, 1724. From a copy of the original edition in the Louis R. Wilson Library of the University of North Carolina.

Like the New England Puritans, the Scots of the sixteenth and seventeenth centuries sang metrical arrangements of the Psalms. They doubtless continued to do so in North Carolina.

The religious songs that the Charter Colonists "sung, or would, or could, or should have sung" are represented in oral tradition today 1) by some texts and tunes of carols and hymns which had their origin in the Middle Ages, 2) by hymns connected with the Reformation, and 3) by hymns growing out of the Methodist and other religious movements of the first half of the eighteenth century. The history of the first three is pretty well indicated by various folksong collections made in America and Britain.

There was, however, a development in church and revival singing (camp meetings, etc.) which was not generally known until George Pullen Jackson, of Vanderbilt University, began publication of his researches with *White and Negro Spirituals in the Southern Uplands* (Chapel Hill: University of North Carolina Press, 1933). This work he continued in several other substantial volumes with texts and music and extensive historical and critical notes. One significant fact demonstrated by Professor Jackson was that the hymn writers of the first half of the nineteenth century, unwilling for "the devil to have all the pretty tunes," turned to folk tunes—the old ballad and dance tunes, such as "Barbara Allan"—for their hymns. Thus it is that many of the hymns sung in North Carolina churches today go back, sometimes in patterns and poetry, but often in music, to songs known to the Carolina Charter Colonists, 1663-1763. A few instances will be noted.

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AMERICA. S. M.

ISAAC WATTS, 1719. Key of A Minor. "The Lord is merciful and gracious, slow to anger, and plentiful in mercy. —Ps. 103: 8."

WHITMORE, 1832.

1. My soul repeat his praise, Whose mercies are great, Whose anger is so slow to rise, So read - y to a - bate.

2. High as the heav'ns are raised above the ground we tread So far the riches of his grace Our highest thoughts exceed.

3. His pow'r subdues our sins, And his forgiving love, Far as the east is from the west, Doth all our guilt re-move, Doth all our guilt re-move.

The hymn of the above tune is one of Dr. Watts' best, and first appeared in his "Psalms of David," published in 1719. The music appears also in the "Southern Harmony," 1835, page 27, by William Walker, and "Missouri Harmony," 1837, page 49; and in the "Sacred Harp," by White and King, in 1844, and later editions. We have been unable to find any data about Whitmore, the author of the music. He is also credited with being the composer of the tune "Florida," page 203. It is highly probable that the tune was published long before 1832.

NINETY-FIFTH. C. M.

"Give diligence to make your calling and election sure: for if ye do these things, ye shall never fall."—1 PETER, 1: 10.

ISAAC WATTS, 1707. Key of A Major.

COTTON.

1. When I can read my title clear, To mansions in the skies, I'll bid farewell to ev'ry fear, I'll bid farewell to ev'ry fear, And wipe my weeping eyes, eyes.

2. Should earth against my soul engage, And fiery darts be hurled, Then I can smile at Satan's rage, Then I can smile at Satan's rage, And face a frowning world, world.

3. There I shall bathe my weary soul in seas of heav'nly rest, And not a wave of trouble roll, And not a wave of trouble roll A - cross my peace-ful breast, breast.

The original title of this hymn was "Hope of Heaven," or "Supported Under Trials on Earth." It is No. 60 of Dr. Watts' "Second Book of Hymns." This was one of the leading hymns in the reform movement of Watts, Wesley and Whitfield, and is one of the standard hymns of England and America. In all the books at our command the above tune is credited to Cotton, and we have been unable to find anything definite about him.

Two old hymns in shaped notes from *The Sacred Harp*, first published in Hamilton, Harris County, Georgia, in 1844, and many times revised and reprinted. The photographed page (36) is from *Original Sacred Harp* (Denson Revision), etc. (Haleyville, Alabama: Sacred Harp Publishing Company, Inc., c. 1936), which the author of the present booklet purchased from participants in a special Sacred Harp

convention organized by Dr. George Pullen Jackson which met and sang at the Brown County State Park near Bloomington, Indiana, in the summer of 1950, in honor of the International Conference on Folklore held at Indiana University.

Both hymns, it will be noted, are by the famous hymn writer Isaac Watts, and are dated 1719 and 1707, respectively.

It is possible, even probable, that the music to "America" is that of the dance mentioned by James Boswell to which inhabitants of the Isle of Skye, in the Western Island (Scotland), were dancing while they were working up spirit to emigrate to America (North Carolina in particular). (See p. 26, *supra*). Professor Jackson, in the works cited, has shown that many hymns got their tunes from old dances or ballads, and vice versa. It would seem probable that a tune called "America" would have been so called from some special occasion or event, and no such event connected with America was more important in Scotland between 1732 and 1763 than emigration to America. The tune, then, may well have got its title from the dance.

THE DILLY SONG (traceable in English as far back as the 17th c.): BCNCF II. 199-205, IV. 126-128 (music). Sometimes called "The Ten Commandments," it sings of various heroes, sacred and secular.

I SAW THREE SHIPS COME SAILING IN (probably of 15th c. origin): BCNCF II. 210, IV. 131 (music).

THE LITTLE FAMILY: BCNCF III. 648-652, V. 378-379 (music). "A biblical narrative of a type that goes back at least to the seventeenth century. Circulation confined almost entirely to the South. The story of Jesus, Mary and Martha, and the raising of Lazarus."

THE ROMISH LADY: BCNCF II. 211-215 (quoted in the early 17th c.). A Reformation story of a girl who because she wished to be a Protestant was tortured to death by her family and the Romish clergy.

THE TWELVE BLESSINGS OF MARY (traceable in one form or another to the 13th c.): BCNCF II. 206-208, IV. 128-129 (music). One of the most impressive and beautiful of the old Christmas carols.

THE TWELVE DAYS OF CHRISTMAS (of uncertain date, but certainly very old): BCNCF II. 208-210, IV. 129-131.

The English Dancing Master :

O R,

Plaine and easie Rules for the Dancing of Country Dances, with the Tune to each Dance.



L O N D O N,

Printed by *Thomas Harper*, and are to be sold by *John Playford*, at his Shop in the Inner Temple neere the Church doore. 1651.

John Playford's *The English Dancing Master* (1651), besides being one of the first authorities in English on the art of dancing and the greatest collection of the old traditional dances, is also a repository of the old music of the folksongs of England and of instrumental music. The title page above has been photographed from *Playford's English Dancing Master* (165), a Facsimile Reprint, with an Introduction, Bibliography, and Notes by Margaret Dean-Smith, F. S. A. (London: Schott & Co., Ltd. 1957).

Facsimile of the title page of John Playford's *The English Dancing Master* (1650), discussed on p. 65 following.

CHAPTER VI

Notes On Dancing, Music, And The Musical Instruments

By JOAN MOSER

[From "Instrumental Folk Music of the Southern Appalachians: Traditional Fiddle Tunes," Master of Arts Thesis in the Department of Music, The University of North Carolina, 1962.]

Blending with the rich cultural traditions of folk singing and balladry brought to America by the early colonists was an equally bountiful and beautiful tradition of folk dancing, and the accompanying dance melodies, sometimes sung when no instruments were available, often played on the fiddle, more rarely on the dulcimer.

Much less of this tradition has been collected than is the case with the folksongs and ballads; however, recent research indicates that the dances and their music may perhaps be the most tenaciously preserved and most persistently neglected of the folk arts still surviving in the country generally.

Certain it is that among the prime social functions in which the colonists as a group might participate—church-going, weddings, house-raising, bean shelling, and corn husking—the latter four undoubtedly climaxed their evenings with dancing that featured the figures, steps, and melodies retained from ancient old-world tradition.

In England, the earliest published collection of popular dance tunes and the dance patterns to which they were fitted was *The English Dancing Master*, published in 1650 by John Playford. This modest little book, containing the description of 104 dances, won so great a popularity that, under the modified title of *The Dancing Master*, it ran

through eighteen editions, the last of which, dated 1728, contained upwards of seven hundred dances.

Generally, these were not composed dances, although when they reached the dignity of the king's court they might take on stylistic traits of dances from the continent. These dances were known as English Country Dances, and had been danced by English peasants long before they were introduced at the king's court. By the time Playford recorded them, they had evolved into a highly developed art form complete with courtesy movement and precise melodic phrasing which joined its beauty to the dance movements.

The titles for the dances were synonymous with the tune titles and included names with Highland connotations, such as *Bonnets So Blue*, *Piper's Fancy*, and *The Flowers of Edinburgh*. Others bore such fanciful titles that there is hardly any way to place them geographically—*The Butterfly*, *Haste to the Wedding*, *Nancy's Fancy*, and *Gathering Peascods*.

Many of them hark back to ancient times when dance was an integral part of religious ritual, and the melodies and figures reflect this inheritance, surviving also in children's singing games.

Another country dance form, older than many of these dances popularized by *The Dancing Master*, is the square dance, also brought to America by the early colonists. Cecil Sharp describes this in the fifth volume of his dance collection called *The Country Dance Book*. Mr. Sharp states that "apart from its innate beauty and its many artistic qualities," this dance is "especially interesting in that it represents one particular phase in the development of the Country-dance of which, hitherto, nothing has been known." He then goes on to suggest that this American square dance, no longer to be found in England, is an example of an earlier and almost extinct type containing indubitably ancient figures which

had their beginnings in sacrificial pagan worship ceremonies. These figures, still danced today, such as the Figure-eight, Birdie in the Cage, Wind Up the Ball of Yarn, and The Wild Goose Chase, are typical of such ancient lineage.

The dance tunes for the square dance have originated both in America and in England. Some of the earlier British tunes now have American titles which reflect their adaptation to a homespun environment. The tune *Bile Them Cabbage Down* is really a British tune, *The Keel Row*; *Soldier's Joy* is an ancient Morris dance tune which has been collected also on the continent, as were *Fire on the Mountain* and *Bonaparte's Retreat*. Surviving as well are such fine old hornpipe tunes as *Fisher's Hornpipe*, *Sailor's Hornpipe*, and the *Devil's Dream*.

Among the early colonists of America, musical instruments were rarely numbered among the functional items essential to pioneer and frontier living, and few European instruments made their way into the country at that time. Nevertheless, skilled craftsmen in wood-working and inventive people with musical inclinations soon began to produce home-made varieties of stringed instruments in imitation of those they remembered from the past. These were not always of superior workmanship, but they served the purpose of entertainment after strenuous hours of work, and this was all that was asked of them, after all.

One of their most original inventions was the *gourd fiddle*. The gourd members of the melon family, introduced to the colonists by the American Indians, were planted at the edge of pioneer gardens along a split-rail fence. The gourds as they grew were hung on the rails in various positions so that the handle would develop according to the use for which it was "trained"—water dipper, storage utensil, home-made

fiddle. Upon maturation, the total lengths varied from eighteen to twenty-four inches. After harvesting, the gourds were hollowed out and dried, and strings were stretched across to reach the curved neck, where home-made tuning pegs were attached. In spite of the crude construction, the better-made gourd fiddles emitted a certain resonance.

CHAPTER VII

Recordings Of North Carolina Songs And Other Aids To Enjoyment

Readers of this book who may wish to hear in their homes and in clubs, schools, and colleges some of the songs of the Carolina Charter Colonists as they have been sung during the last thirty years may, without much trouble or expense, depending on their location, find access to them. The following information and suggestions are not meant to be exhaustive; they are meant to be practicable. Detailed questions may, for a while, it is to be hoped, be addressed to the author. They will be ordinarily attended to by the Folklore Curriculum and the Department of Music of the University of North Carolina, in particular by the Institute of Folk Music, Chapel Hill, and by the Bureau of Audio-Visual Education, Extension of the University of North Carolina at Chapel Hill, which has prepared a list of available records offered at a small rental fee (catalogue upon request).

Library of Congress Recordings

The greatest repository of folklore material in general available to citizens of the United States is the Folksong Archive, Music Division, of the Library of Congress, Washington, D. C. The Folksong Archive had, at last account, more than 50,000 recordings of American folksongs. Those songs which have not been put in album form are accessible to all properly qualified scholars and students, but they must be played in the Folksong Archive. There is *A Check-List of Recorded Songs* by title, singer, first line, and geographical provenance. This will enable anyone interested to know what North Carolina songs have been recorded. The *Check-List* may be purchased for a small sum, less than that of a cheap

book. In addition to offering this material under the restrictions indicated, the Folksong Archive has prepared a large number of albums of special types of folksongs. These are described in a pamphlet *Folk Music, A Selection of Folk Songs, Ballads, Dances, Instrumental Pieces, and Folk Tales of the United States and Latin America: Catalog of Phonograph Records* (Washington, D. C.: Music Division—Recording Laboratory, Reference Department, Library of Congress, 1959). The most significant ones for North Carolina are as follows, with prices as last quoted:

Botkin, B. A., ed. **PLAY AND DANCE SONGS AND TUNES** (N.C.). AAFS L9 LP \$4.50.

Botkin, B. A., ed. **ANGLO-AMERICAN BALLADS** (N.C.). AAFS 17 LP \$4.50. (Notable for N.C. texts of "Lamkin—Bola-kins," "The Wife of Usher's Well—The Lady Gay, The Three Babes.")

Emrich, B. M., ed. **ANGLO-AMERICAN SONGS AND BALLADS** (N.C.). AAFS L12 LP \$4.50. ("Young Beichan-Lord Bate-man" and "Sourwood Mountain.")

Emrich, Duncan, B. M., ed. **ANGLO-AMERICAN SONGS AND BALLADS** (N.C.). AAFS L14 LP \$4.50. ("The Cherry Tree Carol" by Artus M. Moser and other songs by I. G. Greer.)

Emrich, Duncan, B. M., ed. **ANGLO-AMERICAN SONGS AND BALLADS** (N.C.). AAFS L20 LP \$4.50. ("Baa Baa Black Sheep" by Bascom Lamar Lunsford.)

EMRICH, DUNCAN, B. M., ed. **ANGLO-AMERICAN SONGS AND BALLADS**. AAFS L21 LP \$4.50. ("The Death of Queen Jane" by B. L. Lunsford, "Sweet William" by Mrs. Maud Long.)

Jackson, George Pullen, ed. SACRED HARP SINGING. AAFS L11 LP \$4.50.

Lomax, Alan, ed. AFRO-AMERICAN BLUES AND GAME SONGS (N.C.). AAFS LA LP \$4.50.

Lomax, Alan, ed. ANGLO-AMERICAN BALLADS. AAFS L1 LP \$4.50.

Lomax, Alan, ed. ANGLO-AMERICAN CHANTIES, LYRIC SONGS, DANCE TUNES, AND SPIRITUALS (N.C.). AAFS L2 LP \$4.50.

Many, perhaps most, of the albums contain songs from North Carolina, which has been reasonably well covered by hunters of the Archive. Among the fine North Carolina singers represented are Mrs. Maud Long, Dr. I. G. Greer, Mr. Frank Proffitt, Mr. Bascom Lamar Lunsford, Mr. Artus M. Moser, Mr. Frank Warner, Mrs. Elizabeth Cotton, Dr. Amos Abrams, Professor Cratis D. Williams, Mr. Richard Chase, Mr. Sanford Terry, Mr. Marcus Marcum (fiddler), Mrs. Samantha Bumgarner.

The Arthur Palmer Hudson Folklore Collection

The Arthur Palmer Hudson Folklore Collection, containing the gatherings of forty-odd years by Professor Hudson, from North Carolina chiefly, but also from singers in or from Mississippi, Louisiana, Indiana, Virginia, Maryland, and scatterings from other states, sections, and many foreign countries, is now being processed, filed, indexed, and catalogued for presentation to the University of North Carolina Library upon the collector's complete retirement or at his prior death. The University of North Carolina has indicated its willingness to accept the Collection, endeavoring to keep

all manuscript, phonograph, and artifact materials as nearly intact as may be practicable, but distributing books, pamphlets, and other separately published material in the library according to normal classification. Some of the contents of this Collection have been indicated by the reference "HFC (tape)" in the preceding listing of individual songs. But not all by any means; there is much else on tape and in manuscript and typescript form relevant to North Carolina folklore in general, to North Carolina folksong in particular, and even in a few cases, not noted, to the songs which are the subject of this book. During the lifetime and actual control of the donor, the Collection will be accessible to qualified scholars by permission. Afterward it will be accessible under appropriate University of North Carolina Library regulations to qualified scholars and others. Use of material in the Collection may, in a few instances, be governed by restrictions imposed by the informants when they gave material to Professor Hudson. Much of the Collection has been published from time to time in the journal *North Carolina Folklore*, which Professor Hudson has edited since 1954 (ten volumes, nineteen semiannual issues to date, with "An Analytical Index to Volumes I-VIII").

Commercial Recordings

There is already a large, and there is an ever-increasing, number of commercial recordings, many of them excellent, which contain songs by North Carolinians or North Carolina songs by singers, professional and amateur, from other states (the State being a happy hunting ground for professional singers and record-makers). The following list is an arbitrary one, containing the names of singers (with their albums and publishers which the author of this book owns or has heard or heard of).

Brand, Oscar, Tom Paley, and Jean Ritchie. COURTING AND OTHER FOLK SONGS OF THE SOUTHERN APPALACHIANS (N.C.). Elektra 122. Elektra-Stratford Corp., 189 W. 10th St., N.Y. 14, N.Y. ("Hog Drovers," "The Miller's Song," "Jackaroo.")

Editors of *Life*. AMERICAN FOLK MUSIC, supplement to the "*Life*" *Treasury of American Folklore*. Time, Inc., N.Y., 1961.

Ferrier, Kathleen. ENGLISH SONGS AND FOLK SONGS. LS 538 London ffrr Co.

Ginandes, Shep. BRITISH TRADITIONAL BALLADS SUNG IN AMERICA BY SHEP GINANDES (N.C.). Elektra-Stratford Corp., 189 W. 10th St., N.Y. 14, N.Y. (Five Child ballads known in N.C.)

Ginandes, Shep. SHEP GINANDES SINGS FOLK SONGS (N.C.). Elektra 133, Elektra-Stratford Corp., 189 W. 10th St., N.Y. 14, N.Y. ("Bolakins-Lamkin," "The Two Brothers," "The Wife of Usher's Well," "Mattie Groves.")

Goldstein, Kenneth S., ed. THE ENGLISH AND SCOTTISH POPULAR BALLADS (The Child Ballads) sung by Ewan MacCall and A. L. Lloyd. Five albums containing most of the Child ballads of which the music is known as sung by a Scottish and an English singer. RLP 12-625/626 ff. Bill Grauer Productions, 418 W. 49th St., N.Y. 19, N.Y.

Goldstein, Kenneth S., ed. THERE WAS A LITTLE TREE, AMERICAN FOLK SONGS FOR CHILDREN SUNG BY SHEP GINANDES (N.C.). EK1-7. Elektra-Stratford Record Corp., 189 W.

10th St., N.Y. 14, N.Y. ("Billie Boy," "Froggie Went a-Courting," and "Who Will Shoe My Little Foot?").

Goldstein, Kenneth S. SOUTHERN MOUNTAIN FOLK SONGS AND BALLADS. RLP 12-617. Bill Grauer Productions.

Greer, I. G. LC Records AAFS 68A, AAFS 60B, AAFS 69A containing N. C. old ballads by I. G. Greer. Folk Song Archive, Library of Congress, Washington, D. C.

Greer, I. G. BLACK JACK DAVY. Paramount 3195-A. New York Recording Laboratories, Port Washington, Wisconsin.

MacColl, Ewan and Peggy Seeger. MATCHING SONGS OF THE BRITISH ISLES AND AMERICA. RLP 12-637. Bill Grauer Prod., Inc., 235 W. 46th St., N.Y. 36, N.Y. (In this album the singers match American and British versions of five of the old ballads.)

McCurdy, ed. THE BALLAD RECORD (N.C.). Riverside RLP 12-601. Bill Grauer Prod., 418 W. 49th St., N.Y. 19, N.Y.

Moser, Artus M. NORTH CAROLINA BALLADS, ed. Kenneth Goldstein, Folkways.

Okun. MERRY DITTIES (N.C.). RLP 12-603. Bill Grauer Productions, 418 W. 49th St., N.Y. 19, N.Y.

Paley, Tom. FOLK SONGS FROM THE SOUTHERN APPALACHIAN MOUNTAINS (N.C.). EKL-12. Elektra-Stratford Record Corp., 189 W. 10th St., N.Y. 14, N.Y. ("The Miller's Song" and "Omie Wise.")

Proffitt, Frank. **FRANK PROFFITT SINGS FOLK SONGS**, edited by Frank Warner. FA 2360. Folkways Records and Service Corp., 121 W. 47th St., N.Y.

Ritchie, Jean. **FIELD TRIP (N.C.)**. Collector Limited Edition 1201. Collector Limited Editions, 43 W. 46th St., N.Y. 19, N.Y. (Though most of the songs are from Kentucky, all of them are known in North Carolina. Notable are "The Hangman's Song — Maid Freed from the Gallows," "A Maid in Her Father's Garden," and "Barbara Allan.")

Roger Wagner Chorale. **SEA CHANTIES (N.C.)**. Made by Capitol Records, Scranton, Pa., and Los Angeles, Calif. ("The Golden Vanity.")

Sandburg, Carl. **FLAT ROCK BALLADS (N.C.)**. Columbia LP ML 5339. (All recorded in N.C.)

Smith, Carlton Sprague. ed., **MUSIC IN AMERICA — BALLADS IN COLONIAL AMERICA SUNG BY TON KRAVER (N.C.)**. AAO NRLP 2005. AAO New Records, Inc., 141 E. 44th St., N.Y. 17, N.Y. ("King Henry V's Conquest of France.")

Summers, Andrew Rowan. **THE UNQUIET GRAVE: AMERICAN TRAGIC BALLADS**. FP64. Folkways Records and Service Corp., N.Y. (Though most of these ballads are from Virginia, all of them are known in North Carolina. Especially notable is "The Unquiet Grave.")

Warner, Frank. **SONGS AND BALLADS OF AMERICA'S WARS (N.C.)**. EKL-13. Elektra-Stratford Record Corp., 189 W. 10th St., N.Y. 14, N.Y. (Several war songs originating in the 18th c. from North Carolina singers.)

Warner, Frank. FRANK WARNER SINGS AMERICAN FOLK SONGS AND BALLADS (N.C.). EKLP-3. Elektra-Stratford Corp., 189 W. 10th St., N.Y. 14, N.Y. (A notable song is "Lord Lovel.")

Warner, Frank. OUR SINGING HERITAGE, VOL. IIB, FOLK SONGS COLLECTED AND SUNG BY FRANK WARNER. . . . (N.C.). Elektra 153, Elektra Corp., 189 W. 10th St., N.Y. 14, N.Y. (Notable songs are "Dan Doo — The Wife Wrapt in Wether's Skin," "Black Jack Davy — The Gypsy Laddie," and "Bold Dickie and Bold Archie — Archie o Cawfield.")

Williams, Betty Vaiden. BETTY VAIDEN WILLIAMS SINGS BALLADS FOR YOU (N.C.). EXP 666. Colonial Records Co., Chapel Hill, N. C. ("Black Is the Color," "Who's Gonna Shoe My Pretty Little Foot?" and "The Lass from the Low Countree.")

Wood, Hally. O LOVELY APPEARANCE OF DEATH (N.C.). EKL-10. Elektra-Stratford Record Corp., 189 W. 10th St., N.Y. 14, N.Y. ("Lady Isabel and the Elf Knight — Pretty Polly.")

Folklore Society and Folk Festivals

The most delightful and informative way to hear folksongs is to join a folklore society and attend its meetings, which always have the best folksingers available, and to attend a folk festival organized by people who know what folklore and folksong are. North Carolina has folklore scholars and a society, and offers several festivals of good quality.

The North Carolina Folklore Society was founded in 1913 and has been continuously active, offering a program every

year. With Duke University it sponsored *The Frank C. Brown Collection of North Carolina Folklore*, seven large volumes with beautiful woodcut illustrations by Clare Leighton, completed this year and published by Duke University Press, Durham, North Carolina. With the University of North Carolina Folklore Council the North Carolina Folklore Society publishes the journal *North Carolina*, 10 vols., nineteen issues, to date [1948 (1 issue), 1954 (1 issue), 1955-1962 (2 issues each year), "Analytical Index to *North Carolina Folklore*, I-VIII" (December, 1961)]. *North Carolina Folklore*, sent to members of the Society paying a membership fee of \$1 for students, \$2 for others, and to other subscribers for \$2 per year, goes outside the State to most of the great libraries of the United States and to many foreign countries. It is used as library material in some North Carolina schools. In 1963 the Folklore Society and the journal, while celebrating the Golden Jubilee, will participate appropriately in the celebration of the Tercentenary of the Charter of 1663 to the Lords Proprietors.

There are several good folk festivals in the State. The oldest is the Mountain Dance and Song Festival, held in Asheville for many years by its founder and director, Bascom Lamar Lunsford, of Leicester, North Carolina. Mr. Lunsford has also directed a number of annual State Fair Folk Festivals at Raleigh in October. The Carolina Folk Festival has been held at the University of North Carolina since 1948, succeeding an annual Dogwood Festival there. Every year, usually early in May, it brings to Chapel Hill not only many of the best folksingers and other folk performers from North Carolina but many first-rate and a few "free" professional performers. (See *North Carolina Folklore*, the July issue every year since 1954, for details.) There are two notable annual festivals at Grandfather Mountain, near Linville. The Grand-

father Mountain Old-Time Singers Convention specializes in hymns and spirituals. The Grandfather Mountain Highland Scottish Games Festival, usually held in August, is famous for the gathering of the clans, in kilts and with bagpipes, for feats of athletic prowess and music, song, and dance. There is also an annual Old Fiddlers' Convention at Union Grove in Union County. Several other more or less civic or municipal festivals, like the Azalea Festival at Wilmington in the spring, have folk features.

CONCLUSION

The historical-minded are actually only a small part of the population of most states and countries. But in a free democratic society such as we believe North Carolina to be, with a good and honest public school system, two distinguished universities and old and time-honored colleges, ancient churches supported by millions of pious and God-fearing people, such rare, and in some instances almost unique, institutions as Annual Culture Week in Raleigh, the State Art Gallery, and the North Carolina Symphony—in such a North Carolina every person who can read or listen and watch may well feel a thrill of pride in an occasion so portentous as the celebration of a tercentenary of any sort that the wise and good would fain remember.

Few tercentenaries are so significant as that of the Charter of 1663 to the Lords Proprietors, those great Englishmen who are commemorated, every one perhaps, in the names of North Carolina Counties. While Virginia has Jamestown and 1607, and Massachusetts has Plymouth and 1620, North Carolina has the Lost Colony and 1587 and the Charter and 1663. Other states—for example, Florida with St. Augustine and 1565, Mississippi with Biloxi and 1699, South Carolina with

Charleston and 1670, New Mexico with Coronado and 1539—have their honorable antiquities. But, with the exception of South Carolina, joined with North Carolina by the Charter, these share a tradition other than the British. Citizens of all the states may well congratulate North Carolinians, who have never been notorious or offensive ancestor-worshipers. Indeed, most North Carolinians relish the somewhat pejorative epithet applied to the Tarheel State—"A Vale of Humility between Two Mountains of Pride."

What better way for North Carolinians to feel intimately and personally this pride in honored antiquity than by recalling, if possible hearing sung, the songs that the Carolina Colonists "sung, or would, or could, or should have sung?"

A physician and Christian of our century of the Charter, Sir Thomas Browne, in his great and beautiful *Religio Medici* (1643), wrote, "What song the sirens sang, or what name Achilles assumed when he hid himself among women, though puzzling questions, are not beyond all conjecture."

Here, with mistakes in conjecture perhaps, and doubtless with omissions, are the songs of the Carolina Charter Colonists, some of them almost as familiar as the Bible. Here is the way to realize them, in their beauty or moving homeliness, in their glory and sometimes their ribaldry.

Will no one tell us what she sings? —
Perhaps the plaintive numbers flow
For old, unhappy, far-off things,
And battles long ago:

Or is it some more humble lay,
Familiar matter of today?
Some natural sorrow, loss, or pain,
That has been, and may be again?



May this book "tell." May we read the songs and hear them sung, and thus share emotions felt by sturdy English and Scottish and Welsh and Irish people who braved the perils of the wilderness across the ocean three hundred years ago in search of the freedom and security, the peace and plenty which their posterity share today.

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